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ABSTRACT

Working on the premise that the homogeneous grouping of students based on student performance, testing, and recommendations can enable students to develop to their fullest potential, this English curriculum guide for grades seven through twelve is arranged to cover high and/or average achieving students and low achieving students. The guide is divided into three sections: (1) "Literature," which lists suggested books for a wide range of topics, (2) "Language," which includes both the study of grammar and usage; and (3) "Composition," which proceeds from the study of shorter units of composition to more extended and complex ones. Other sections include an introduction, a list of committee members who helped compile the guide, the philosophy of the guide, and a discussion of composition evaluation. (HOD)

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THE TEACHING OF ENGLISH

A CURRICULAR GUIDE

Grades 7-12

Lancaster County Secondary Schools
Lancaster, South Carolina
1970

CS 200 659

TABLE OF CONTENTS

	Page
INTRODUCTION	1
COMMITTEES	3
PHILOSOPHY	4
OBJECTIVES OF THE PROGRAM	6
LITERATURE SECTION	11
LANGUAGE SECTION	38
COMPOSITION SECTION	60
EVALUATION	90

INTRODUCTION

TO THE CURRICULAR GUIDE IN ENGLISH

This guide was compiled through the efforts of the English teachers in all high schools, junior and senior, drawing chiefly on their own experiences. On two occasions able consultant help was made available by Region V, PL 89-10, Title III, South Carolina: on December 11, 1968, Dr. Glenn Martin and Dr. William McColly, School of Education, University of South Carolina, and Dr. Melvin Hipps, Furman University; on February 8, 1969, the former three and Miss Helen Derrick, experienced English teacher in the District of Columbia and Montgomery, Maryland. Previously, committees of teachers from the six counties of Region V had met on October 23, 1967 at Winthrop College, Rock Hill, to develop position papers. These papers served as focal points for each school area to proceed with the development of curricular guides. Assistance in preliminary planning was given the group by Mrs. Peggy H. Heath, Coordinator of Instruction, and Mr. Charles S. Marshall, Coordinator of Federal Programs of the Lancaster City Schools, and staff members of the Region V office.

An experiment in curricular writing, the guide represents many hours of individual work, committee consultation, and research. It has been written with the hope that it will prove useful to all English teachers. This study is divided into three sections: literature, language, and composition. The material included is based on grade levels, seven through twelve, and is arranged to cover two areas of grouping: high and / or average achieving students and low achieving students.

If this guide serves to give an overview of the content and the purpose of the English course, grades 7-12, it will be a worthwhile contribution to the teachers. The experienced teacher can draw upon it for the presentation of newer ideas and the reiteration of old methodologies. The beginning new teacher in language

instruction will find herein suggestions and outlines to guide her in the development of a significant program for the student. The fact that much material has been brought together in one place should, in itself, serve a useful purpose for any English instructor.

The evaluation of the compilation of material is just the beginning. It should be re-evaluated constantly in the light of the program as a whole. Growth in curriculum development is an ongoing process which requires the constant appraisal of administrators, teachers, and students. As with any work of this type, the persons involved, look back and reflect on "what might or should have been". The focus is on the future development from this point forward. With the continued assistance of the entire staff, the philosophy and objectives of this department can be made real.

I wish to express my heartfelt thanks to each person who worked on this guide. The efforts of all have been extended beyond the "call of duty" in an already full schedule. This extra step shows what can be accomplished as we work together for excellence in a quality educational program.

Mrs. Peggy Heath

Mrs. Peggy H. Heath
Coordinator of Instruction

June 1969

COMMITTEES

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Philosophy for the English Curricular Guide

In planning an English course of study for the Lancaster Senior High Schools and the Lancaster Junior High Schools, the English teachers believe that our philosophy should be definite and should contain specific goals and viewpoints shared by the members of the English Department. We also feel that for any curriculum guide to be of value it must contain attainable goals and must be specific enough to act as a guide for any teacher who may use it.

In recognition of the varied areas of literacy and culture found in the backgrounds of our students, we desire an English program that will enable each student to develop to his fullest potentiality. In view of this fact, we believe that the homogeneous grouping of students, based on student performance, testing, and teacher recommendation is the most satisfactory way to achieve this goal. However we would stress continual re-evaluation of students and a flexibility in scheduling will avoid any dangers inherent in homogeneous grouping. Through this program we hope to expand the quality of experiences of the language arts, no matter what they may be.

Since the humanities have not displayed the same sense of order and progression as have the sciences, we believe that a sequential program will result in order and sustained progression in English in grades 7 through 12. In order to have an effective sequential program neither the senior high school nor the junior high school English departments should separate entities but should hold meetings periodically for correlation of their programs. Once English fundamentals are laid down in the elementary schools, close cooperation should exist among all levels, and conferences should be scheduled between both elementary and high schools.

The changes that are being rapidly made in improved texts, methods of presentation, and various kinds of aids demand that English teachers adopt new and improved ideas of teaching and of curriculum that have proved basically sound; for example, team teaching, the optional elective plan, and the expanded period. These changes also require that teachers of English take advantage of every opportunity offered in workshops, institutes, and summer school to widen their knowledge and improve their teaching skills.

Objectives of the Program

The project of the Curricular Study in English is to write a curricular guide setting forth the development of an articulated and cumulative program in English for students of all levels in the junior and senior high schools(Grades 7 through 12). This project includes five major objectives. In some instances, explanations and comments are given at the right.

I. To develop a coordinated language program that will include transformational grammar and retain the most useful elements of traditional grammar. To define this objective still further, we wish to stress the following:

A. That in a coordinated program careful planning must be made in each grade level to prevent repetition except for purposes of review;

B. That content and activities in each grade indicate a gradual increase in maturity;

C. That recognition and consideration be given to the differences of abilities within a class grouping as well as within a grade level.

II. To include a history of the English language and its nature.

III. To develop a program in literature for grades 7 through 12 which will instill in the student a love of

Traditional grammar is not only interesting, but also necessary. In view of the fact that foreign languages (in this case Latin, French, and perhaps some day Spanish) are taught in this school and that a number of students take both, it seems vital that the traditional terms be more familiar, as the basic grammatical terms are similar. We feel, that a knowledge of traditional terms is necessary to supplement a course in composition. We do not mean to be "stuffy" about the matter, but from experience and from information gleaned from those in the "know", we believe that a speaking acquaintance with the terms that are so well known (i.e. participles, gerunds, infinitives, clauses,- introductory, restrictive, and nonrestrictive- and the elements so essential in parallel structure) is necessary. If the students are not aware of these terms, or any other that fit into a comprehensive composition course, we believe that it will be wise to take time for drill(however forbidden that word is) on these particulars.

We have no objection to repetition as we know how necessary it is at times. When we speak of "repetition" here, we mean the meaningless going over of the same terms time after time when the majority of the class seems to be aware of them. A plan of minimums and maximums set by grade levels may prevent such happenings.

A concentrated course in the history of the English language is not advocated here; but in the course of vocabulary emphasis (word derivation, connotation, etc.), it will be both interesting and

reading and will teach him to read with perception. We recommend the following:

A. That selections for reading include both classics and modern literature;

B. That both chronological and mental maturity be considered in all recommendations;

C. That greater recogrition be given to the importance in the program of books written expressly for and about adolescents;

D. That prepared reading lists in each grade level be reasonably coordinated to avoid overlapping and repetition of selections.

IV. To develop a composition program for grades 7 through 12 following the sequential program set forth in the adopted text. We recommend the following:

A. That writing be related to current work in languages and literature;

B. That emphasis be given to sentence and paragraph rather than to long compositions

wise to include some instructions in word changes. After all, through the years there have been "antics with semantics". Perhaps in grades 11 and 12 there will be ample opportunity for emphasis on the development of the language. An awareness of the "mother tongue" and of the developmental changes may give food for thought.

No. A on this page seems like one of those vague educational terms, much too general, but "wild" or too oppressively staid. Good judgement and class interest may be a guide, as well as lists used by other schools. Reviews of books are helpful. Some teachers keep a file of selected reviews for reference and for discussion with classes to get student approval.

For no. C we simply suggest to forget "Sue Barton" and "Nancy Drew" as well as the "Rover Boys."

No. D is suggested on behalf of senior high classes. It has been noted that many times when assignments are made for certain books, the response "We've already read that one," is made dejectedly. The students seem to have the idea that once a book is read they know everything about it. It is good that the book has been read and that someone had enough interest and intellectual curiousity to pursue it; however, if the junior high teachers would hold such books used by senior class as strictly "outside" reading and leave the close study for later, everybody would be happy.

Here again (no. B) there will be individual differences. If a class is able to find itself in the "promised land" of writing, there should be no deterrent. However, good sentence structure, adequate paragraph organization, and content must be made in the critera. When a student proves that he can write a coherent paragraph that "says" something, then give him the "goahead."

in grades 7 through 9;

C. That in grades 10-through 12 the emphasis be no longer on themes with attention to purpose, organization, development, style, and tone;

D. That (1) a course in advanced composition be offered to selected students in grade 12 and (2) that a course in fundamentals of composition be offered for those seniors who show certain weaknesses and who are planning some advanced training;

E. That oral composition center around subjects related to literature and include reports, panel discussion, etc.

V. To begin work on an optimum program::

A. The development of two syllabi one for the senior high schools, and one for the junior high schools, which will interrelate the programs in language, literature, and composition;

B. An evaluation at selected intervals of the effectiveness of the outlined English program, the evaluation committee composed of the heads of the junior and senior high English departments and other selected personnel;

As some students prove more adept in writing than others and as they seem to evidence a desire to go on to "greener pastures," this class could prove a challenge to them and provide further opportunities for their advancement. Then, as others who realize their inadequateness in mastering the written word and who desire some further training (perhaps college) want to overcome their weaknesses, this review course in composition may be a lifesaver.

The spoken word as well as the written word is a great stumbling block to many students. They seem unable to get up before the class and make a short, coherent, intelligible talk. Since the English class is a good place to start conquering this kind of stage fright, oral composition is a "must."

More work, it's true! We feel that for the English departments to gain strength, a syllabus for each high school would be of inestimable value not only for the new teacher but also for those of us who have presevered for years.

If this guide is of any value, some sort of evaluation must be given. Especially do we think so now, for we all know it is a tentative approach. We believe that a round table discussion held near the end of school may help iron out some difficulties. The fact that we are teaching an entirely new series of texts in grammar and composition makes us believe some deleting and adding must be made.

As many sets of "paperbacks" are needed in each grade level, it will be wise for each English teacher to have a list of suggestions so that some of the ones preferred can be purchased each year. The same holds true for records, filmstrips, and films, for the library may be able to supplement the most pressing needs.

C. Acquisition of a store of books and audiovisual aids adequate for the needs of an English program that will fit the various levels of achievement and maturity, and a dark room large enough to hold a class of 25 seated;

The dark room is a dream, but who knows - there may be one some day!

D. A room available to the English Department in each school for teacher-student conferences, for departmental meetings, and for a professional library;

No. D is self-explanatory, but it is something to plan and hope for. A place for a professional library easily accessible to all English teachers would help simplify and expedite planning.

E. Provision for (1) at least three days prior to the formal opening of school for planning, sharing ideas, ordering books and materials, and reviewing current professional materials and (2) at least two days at the close of school to evaluate examinations and the year's work;

No. E may be a "gab Session," but one with a professional outlook. It would provide an opportunity for more organized planning for the year's work.

An evaluation time is necessary to know where we have been and where we would like to go the next year.

F. Some voice in the make-up of the English courses offered in the junior and senior high schools and in the grade levels taught;

Since teachers of English are "experts" to some degree in what they teach, they should be allowed some recommendations. Their suggestions would make for an improved English curriculum.

Sometimes teachers are assigned a grade level that they do not particularly like. They learn to "grin and bear" it, and the assignment is accepted with understanding. However, we feel that if circumstances change, these particular teachers should be given opportunity to select the grade level they prefer. (They may do better work!)

G. Provision for a comprehensive reading program for both junior and senior high schools with special attention to speed, comprehension, and correction of reading deficiences, this course to be taught by teachers especially trained in reading;

Reading cannot be over-emphasized. Seniors who have poor reading ability are faced with great difficulties all their days. If deficiencies are noted earlier and corrected, as far as possible, these students will reap much benefit.

H. Provision for a more flexible schedule for English classes;

No. H would allow for those students who are miscast in sections that are either too high or too low to be changed without too much trouble.

I. Revision of this guide to bring it more up to date;

J. Provision for an in-service training course in transformational grammar.

No. J shows the thoughts of all of us who are faced with the teaching of transformational grammar for the first time. If this new kind of grammar is to be successfully taught, some instruction would be most helpful.

LITERATURE SECTION

This section on literature is not intended to be a syllabus; suggestions for additional material are encouraged. However, the basic guide should be adherred to and kept up to date by the department heads in conjunction with the subject teachers.

General Information Concerning Literature in Grades 7, 8, and 9.

I. Texts now in use:
   A. Grade 7--Adventures for Readers, Book I, eds. O'Daly and Neiman, pub. Harcourt, Brace, and World.
   B. Grade 8--Adventures for Readers, Book II, eds. O'Daly and Neiman, pub. Harcourt, Brace, and World.
   C. Grade 9--Adventures in Reading, eds. Lodge, and Braymer, pub. Harcourt, Brace, and World.
   D. Reader's Digest is now used by the ninth grade relating reading. It is recommended that this magazine's use be extended to grades seven and eight, also.

II. In addition to material from these texts mentioned above, selections from the following have been included:
   A. Sociology Through Literature, ed. Lewis A. Coser
   B. Reflections on a Gift of Watermelon Pickle, eds. Stephen Dunning, Edward Lueders, and Hugh Smith
   C. Modern American and British Poetry, ed. Louis Untermeyer

In the following list, the above mentioned works are referred to as A above--(1); B--(2); and C--(3). These references should be in each high school library if they are not already available.

SEVENTH (H--A)

SPORTSMANSHIP AND FAIR PLAY

Novel

1. The Coach Nobody Liked--Carson

Short Stories

1. "Shooting Star"--Worthington--in text
2. "Kid Brother"--Chute
3. "Most Valuable Player"--Heath } in eighth text
4. "The Great Drop Game"--Chopin }

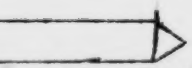
Poetry

1. "Casey at the Bat"- Thayer--in eighth text
2. "Foul Shot" (2)--Hoey
3. "The Base Stealer" (2)--Francis
4. "Cheers" (2)--Merriam

HANDICAPPED INDIVIDUAL

Short Stories and Nonfiction

1. "Run, Boy, Run!" --Herman
2. "Helen Keller"--Brooks
3. "A Word of Advice" from Three Days To See-- Keller



in eighth text

Nonfiction

1. Biography of handicapped person--selected by students

NATURE

Nonfiction

1. "John Muir, Shepherd of the Wilderness"--Millard
2. "Ordinary Water Is Extraordinary"--Hamilton

Poetry (all selections in text)

1. "The Wreck of The Hesperus"--Longfellow
2. "The Cloud"--Shelley
3. "The Solitary Reaper"-- Wordsworth
4. "Trees"--Kilmer
5. "The Wind"-- Stevenson
6. "The Vagabond"--Stevenson
7. "The Weatherman"--Armour
8. "The Earth Is The Lord's"from Psalm 24
9. "The Wind"--Rossetti

Drama

1. The Big Wave--Buck

FAMILY RELATIONS

Short Stories (all selections in text)

1. "Home on the Range"--Chute
2. "Bag of Bones"--Skinner
3. "Pink Angel"--Teal
4. "The Sneaker Crisis"--Jackson

Nonfiction (in text)

1. "I Meet the Sheriff" from LITTLE BRITCHES-- Moody

Poetry (in text)

1. "The Children's Hour"--Longfellow

Humor

1. Poetry: Nonsense Poetry --Text
2. Puns: Pun Fun--Ennis Rees
3. Parody
4. Satire: Newspapers, Magazines (eg. Mad)
   The Prince and the Pauper--Twain
   Essays by Mark Twain and Harry Golden

Folklore

1. Poetry: "Little Orphant Annie"-- Riley
2. Stories: All myths, legends, and fables from text
   Aesop's Fables
   Folk Tales from Other Lands --text
   a. "The Four Young Men"
   b. "Why the Parrot Repeats Man's Words"
   c. "The Bridge of St. Cloud"

Animals

1. Novel: The Yearling
2. Short Stories: (all selections in text)
   a. "Old Ben"--Stuart
   b. "Being A Public Character"-- Marquis
   c. "Rikki-Tikki-Tavi"--Kipling
   d. "The Runner"--Annieter
   e. "Sh[illegible]shot of a Dog"--Thurber

Poetry

1. "The Runaway"--Frost (in text)
2. "Seal"--(2) Smith
3. "Boy with Frogs" (2)--Kahn
4. "Giraffes" (2) --Kahn
5. "The Bat" (2)--Herschberger
6. "The Bat" (2)--Roethka

The Mysterious and Fantastic

1. Novel: selected novel from individuals
2. Poetry: "The Raven"--Poe--8th text
3. Short Stories: "Tell Tale Heart" and others from Poe
4. Nonfiction: Selection from text--"Wonders of Science"
5. Drama: (both selections in text)
   a. "Inside A Kid's Head"--Lawrence and Lee
   b. "Ghost in the House"--Miller

Attitudes toward Love

1. Short Story: "The New Piano"--Cooke--in text
2. Poetry: "The Highwayman"--Noyes--in text

EIGHTH (H--A)

Patriotism

1. Novel: Johnny Tremain--Forbes
2. Short Stories:
   a. "Salt Water Tea" from Johnny Tremain--Forbes
   b. "Man Without a Country"--Hole
3. Poetry: (selection in text)
   a. "Paul Revere's Ride"--Longfellow
   b. "Star Spangled Banner"--Key
   c. "The Concord Hymn"--Emerson
   d. "The Charge of the Light Brigade"--Tennyson
   e. "England, My England" (3)--Henley

War

1. Novels:
   a. God Is My Co-pilot--Scott
   b. The Red Badge of Courage--Crane
   c. Silence Over Dunkirk--Tunis

2. Short Stories (not in text):

   a. "Old Man at the Bridge"--Hemingway
   b. "Soldiers Home"--Hemingway

3. Nonfiction

   a. Day of Infamy--Lord
   b. Autobiography of Billy Mitchell
   c. "Gettysburg Address"
   d. I Hate War--Franklin D. Roosevelt
   e. "June 6, 1944" from The Longest Day--Ryan (in text)

4. Poetry (selections a-b in text):

   a. "Dunkirk"--Nathan
   b. "O Captain, My Captain"--Whitman
   c. "The Man He Killed" (3)--Hardy
   d. "Boots" (3)--Kipling
   e. "The Return" (3)--Kipling
   f. "Recessional" (3)--Kipling
   g. "Peace" (3)--de la Mare
   h. "Anthem for a Doomed Youth" (3)--Owen
   i. "An Irish Airman Foresees His Death" (3)--Yeats
   j. " The Refugees" (3)--Jarrell
   k. "Vale from Carthage" (3)--Vierock
   l. "The Death of the Ball Turret Gunner" (3)--Jarrell

5. Drama: Judgment at Nuremberg

DETERMINATION AND COURAGE

Novel

1. Christy--Marshall
2. Captains Courageous--Kipling
3. Karen--Killilea
4. The Epics of Everest--Wibberley

Short Stories (all selections in text)

1. "Four Against the Yellow Jack"--Shippen
2. "The Ten-Dollar Bill"--Gill

Nonfiction

1. Up From Slavery--Washington

Poetry (selections 1-2 in text)

1. "The Cowards Never Started"--Catton
2. "The Valiant" from Julius Caesar--Shakespeare
3. "If" (3)--Kipling
4. "To a Friend Whose Work Has Come to Nothing" (3)--Yeats
5. "Nothing Is Enough" (3)--Binyon

Drama

1. Sunrise at Campobello--Schary
2. It's Good to Be Alive--Campanella

MAN'S INHUMANITY TO MAN PROPAGANDA

Novel: Farenheit 451--Bradbury

Poetry

1. "Evangeline"--Longfellow
2. "Old Ironsides"--Holms

Nonfiction

1. What Is Communism?--Ketchum
2. Masters of Deceit--Hoover
3. Diary of Anne Frank
4. What Is Democracy--Ketchum

HEROES AND GODS

Short Stories (all selections in text)

1. "The Legend of Sleepy Hollow"--Irving
2. Two Tall Tale Characters--Simon
   a. "Paul Bunyan and His Blue Ox"
   b. "Pecos Bill, Cowboy"

Poetry(selections 1-2 in text)

1. "Evangeline"--Longfellow
2. "I Sing The Pioneer: Daniel Boone"--Guiterman
3. "Letter From A Coward To a Hero" (3)--Warren

Drama (in text): The Stone--Ross and Marcus

Nonfiction (selections 1-2 in text)

1. "Incandescent Genius"--Wall
2. "Alone" from the book, Alone--Byrd
3. Mythology--Hamilton

NINTH (H--A)

LONELINESS AND ALIENATION

Novel

1. A Chance To Belong--Emma Atkins Jacobs
2. Great Expectations--Charles Dickens

Short Stories

1. "The Long Winter" (in text)--Walter Havighurst
2. "An Authoritarian Father" (1)--Samuel Butler
3. "Shooting an Elephant" (1)--George Orwell

Poetry (selections 1-4 in text)

1. "The Donkey"--G.K. Chesterton
2. "Fable"--Ralph Waldo Emerson
3. "The Last of the Books"--Alfred Noyes
4. "Penelope to an Absent Ulysses"--Margaret Demarest
5. "Too Blue" (2)--Langston Hughes
6. "Loneliness" (2)--Brooks Jenkins
7. "Last" (2)--Carl Sandburg
8. "The Creation" (3)--J.W. Johnson
9. "Judas Iscariot" (3)--Stephen Spender
10. "The Hunchback of the Park" (3)--Dylan Thomas
11. "Is My Team Ploughing?" (3)- A. E. Houseman
12. "Mr. Flood's Party" (3)--E. A. Robinson

Drama (both selections in text)

1. The Dancers--Horten Foote
2. The Valiant-Holworthy Hall and Robert Middlemass

PREJUDICE (CONFORMITY AND DISSENT)

Novel

1. Great Expectations--Charles Dickens
   related biography in text--Charles Dickens: The Boy of the London Streets
2. The Outsiders--Susan Hinton

3. To Kill a Mockingbird--Harper Lee
4. Rally Round The Flag, Boys! --Max Shulman
5. The Last Hurrah--Edwin O'Connor

Short Stories

1. "Arrangement in Black and White" (1)--Dorothy Parker
2. "A Chameleon" (1)--Anton Chekvov
3. "On Account of A Hat" (1)--Sholom Aleichem
4. "Reflections from The Outnumbered" -- edited by Charlotte Brooks
5. "The Lady or the Tiger" (in text)--Frank R. Stockton

Nonfiction

1. Black Like Me--Griffin
2. Go Tell It On The Mountain--Baldwin

Poetry (selections 1-3 in text)

1. "Pedigree"--Emily Dickenson
2. "The Fool's Prayer"--Edward R. Sill
3. "All But Blind"--Walter de la Mare
4. Poems From The Outnumbered edited by Charlotte Brooks
5. "The Microscope" (2)--Maxine Kumin

Drama: Romeo and Juliet--William Shakespeare

SEARCH FOR SELF (AMBITION AND SUCCESS)

Novel

1. The Loneliness of the Long Distance Runner
2. Because of Madeline--Mary Stolz
3. Who Wants Music On Monday?--Mary Stolz
4. Jazz Country--Nat Hentoff

Short Stories (selections 1-7 in text)

1. "Dive Right In"--B.J. Chute
2. "The Apprentice"--Dorothy Confield
3. "Trademark"--Jessamyn West
4. "Mr. Brownlee's Roses"--Elsie Singmaster
5. "A Man Who Had No Eyes"--Mackinley Kantor
6. "As Ye Sow, So Shall Ye Reap"--Jesse Stuart
7. "The Fifty-First Dragon"--Heywood Broun
8. "Shame" (1) --Stephen Crane

Nonfiction

Biography: People to Remember (all selections in text)

1. from The Little Princesses: "Queen Elizabeth II--Marion Crawford
2. from Life On The Mississippi: "A Pilot's Need's"--Mark Twain
3. Girl With A Dream: Katharine Cornell--Latrobe Carroll
4. The Thread That Runs So True--Jesse Stuart

5. Abe Lincoln Grows Up--Carl Sandburg
   ten chapters from the book
   *poetry related to this section in text
   (1. "Nancy Hanks"--Rosemary and Stephen Vincent Benet)
   (2. "A Farmer Remembers Lincoln"--Witter Bynner)
6. "The World At My Fingertips"--Karsten Ohnstad

Poetry (selections 1-3 in text)

1. "Invictus"--William E. Henley
2. "Wisdom"--William K. Placome
3. "I Took My Power In My Hand"--Emily Dickinson
4. "Boy With Frogs" (2)--Sy Kahn
5. "Advice to Travelers" (2)--Walker Gibson
6. "Wonder Wander" (2)--Lenore Kandel
7. "A Coney Island Life" (2)--James L. Weil
8. from "Two Jazz Poems" (2)--Carl W. Hines, Jr.
9. "CarmelPoint" (2)--Margaret P. MacSweeney
10. "Earth" (2)--John H. Wheelock
11. "The Trap" (2)--William Beyer
12. "The Ne'er-Do-Well" (2)--Arthur M. Sampley

MAN AND NATURE

Novel

1. The Good Earth--Pearl S. Buck
2. The Old Man and the Sea--Ernest Hemingway
3. Let The Hurricane Roar--Rose W. Lane
4. Silent Spring--Rachel Carson

Short Stories

1. "The Dog Of Pompeii"--Louis Untermeyer
2. "Lassie Come Home"--Eric Knight

Nonfiction

Man's Conquest of the Air--all selections in text

1. "Kitty Hawk"--Katherine B. Shippen
2. "Lindbergh"--Hermann Hagedorn
3. "Chuting for Fun"--Loudon Wainwright
4. "Canaveral--From the Cape to the Stars"--Wolfgang Langewiesche
5. "Test No. 18"--Alan B. Shepard Jr.
6. "So You're Going to Mars"--Arthur C. Clark

Poetry

A. The Epic--from The Odyssey--Homer
   related parallel reading
   1. Daily Life in the Time Of Homer--Emile Mireaux
   2. Odysseus, the Wanderer--Aubrey de Selincourt

B. Other Poetry, (selections 1-19 in text)

1. "A Narrow Fellow in the Grass" --Emily Dickinson
2. "Macavity: The Mystery Cat"--T.S. Eliot
3. "At Woodwards Garden"--Robert Frost
4. "Three Things To Remember"--William Blake
5. "The Flower-fed Buffaloes"--Vachel Lindsay
6. "The Fawn"--Edna St. Vincent Millay
7. "Four Little Foxes"-- Lew Sarett
8. "When Icicles Hang By the Wall"- William Shakespeare
9. "The Goat Paths" --James Stephens
10. "Travel"--Robert Lewis Stevenson
11. "Night Clouds"--Amy Lowell
12. "The Mountains Grow Unnoticed"--Emily Dickinson
13. from "A Bird Came Down the Walk"--Emily Dickinson
14. "Wind Song"--Carl Sandburg
15. "Winter Night"--Edna St. Vincent Millay
16. "City Trees"--Edna St. Vincent Millay
17. "Sand Dunes"--Robert Frost
18. "Desert Places"--Robert Frost
19. "Tree at My Window"--Robert Frost
20. "Earth" (2)--Oliver Herford
21. "Fueled" (2)--Marcie Hans
22. "The Pheasant" (2)--Robert P. Tristam Coffin

HUMOR

Novel: No Time for Sergeants-Hyman

Nonfiction (all selections in text)

1. Every Dog Should Own A Man--Carey Ford
2. The Truth about Thunder Storms--Robert Benchley
3. A, B, C--The Human Elements in Mathmatics--Stephen Leacock

Poetry (selections 1-7 in text)

1. "To The Yearners"--Franklin P. Adams
2. "Lyric of the Llama"--Burges Johnson
3. "The Embarrassing Episode of Little Miss Muffet"--Guy Carryl
4. "A Hot-Weather Song"--Don Marquis
5. "Habits of the Hippopotamus"--Arthur Guiterman
6. "New Technique"--Richard Armour
7. "Phaethon"--Morris Bishop
8. "Why Nobody Pets The Lion At The Zoo" (2)--John Ciardi
9. "Ancient History" (2)--Arthur Guiterman
10. "Bones" (2)-- Walter De la Mare
11. "Rebecca" (2)--Hilaire Belloc
12. "Oz" (2)--Eve Merriam

The following suggestions are useful in establishing a curriculum for low or remedial classes. Few suggestions are made concerning specific materials; rather, types are given to be adapted to the individual class. What works for one remedial class does not necessarily work for another.

Each teacher should have a copy of SUGGESTED GUIDELINES FOR REMEDIAL ENGLISH IN NINTH GRADE developed by Albert Somers of the South Carolina State Department of Education. The suggestions in this text are both useful and relevant to this type of student. Teacher attitude toward both the student and his subject material are basic in these English courses.

As English teachers, we have been too concerned with the intellectual rather than the practical. If the student is not very capable of dealing with the intellectual and the needs of the practical, but doesn't get it, what reason can we give him for remaining in school?

This text contains ideas in methodology as well as book lists and general suggestions . It is suggested, although the text states ninth grade, that this text be used for the entire junior high low sections--seventh, eighth, and ninth. The teachers for these low sections may decide on an annual basis which specific sections should be stressed on each level.

The COMPANION EDITION of Harcourt, Brace, and World literature series is also recommended.

LITERATURE - GRADE 10

Texts now in use are:
Harcourt, Brace and World, Inc.
Adventures in Appreciation: Laureate Ed.
Adventures in Living, 2nd Ed: Companion Ed.

The selections generally studied in Grade 10 have been listed thematically, hopefully according to themes that may have appeal or interest to this age. These categories are only possible groupings, however. The individual teacher may use different groupings and may add to or delete the selections listed as the need arises and as new materials are discovered.

One suggestion is to replace the nonfiction articles on space with more recent ones. Another is to add the poetry of contemporary poets, whose works are not yet in the textbooks, but whose poetry had strong appeal to high school students.

Grade 10

CHALLENGES AND DECISIONS

Short Stories

Walsh, Maurice	"The Quiet Man"
Hugo, Victor	"The Bishop's Candlesticks"
Langerloff, Selma	"The Rat Trap"
de Maupassant, Guy	"Old Milon"(not in anthology)
O'Henry	"Gift of the Magi"
London, Jack	"The Heathen"
Finney, Jack	"Untitled Story"
Bierce, Ambross	"Horseman in the Sky"(not in Anthology)

Nonfiction

Heyerdahl, Thor	Kon-Tiki (selection from)
Henry, O	"The Riddle of the Kenington Stone"
Dinesen	"Kamante"
Burlingame	"Louis Pasteaur"
Hagedorn, Herman	Socrates: "His Life"
PLato	"His Death"
Ullman	"Victory on Everest"
Ludwig	"Michaelangelo"
Vining	"Windows for the Crown Prince"

Poetry

MacLeish, Archibald	"Ars Poetica"
Lord Byron	"Sonnet on Chillon"
Frost, Robert	"Birches"
Blake	"The Sword"
Po Chu-i	"The Harp"
Abu-alala-al- Maarri	"The Soul"
Frost, Robert	"The Tuft of Flowers"
Gilbran, Kahiil	three poems from anthology

Longer Works

Shakespeare	Julius Caesar
Gibson	The Miracle Worker
Hilton, James-	Lost Horizon
Eliot, George	Silas Marner

NOT EXACTLY SERIOUS

Short Stories

Saki	"The Open Window"
Edmunds	"Death of the Red Peril"
Chekhov	"A Slander"
Vonnegut, Karl	"Epicac" (Adventures in Living)

Nonfiction

White	"Irtnog"
Steinbeck	"My War With the Ospreys"
Perelman	"Insert Flap A and Throw Away"
Leacock	"My Financial Career"
Thurber	"What Happened to Charlie"
Twain	"Early Days"
Twain	"The Blue Jay Yarn"
White	"A Boy Becomes King"

Poetry

Carroll	"Jabberwocky"
Nash	"The Rinoceros"
Martial	poems in anthology
Gilbert	"The Duke of Plaza-Toro"
Housman	"When I Was One-and-Twenty"
Fearing	"Thirteen O'Clock"
McGinley	nine poems in anthology

SEARCH FOR THE IDEAL

THIS UNIT is to be based on the King Arthur Legend.

(a) "The Coming of Arthur," which shows the establishment of Arthur's rule.

(b) "Sir Lancelot," which shows the court at the height of its glory and idealism.

(c) "The Passing of Arthur," which shows the ruin of the Round Table.

This unit is designed to explore the ideals of chivalry and order as they function both in romance and in life; to remind us that the chivalric ideals are still with us in our beliefs about the appropriateness of human behavior; to make us aware that romance, by cresting a world of its own, is valuable because it can provide ideals toward which to aim, as well as provide insights into human natu.

This unit may be correlated with selections in other units or with selections previously read.

1. The idealism of Arthur may be compared or contrasted with that of Brutus in Julius Caesar.
2. The concept of chivalric love may be compared with that in Cyrano de Bergerac; the notion of fated love with that in Romeo and Juliet.
3. Responsibilities of leadership may be compared with those portrayed in Elizabeth the Queen or Night Flight.

FEAR AND LONELINESS

Short Stories

Poe	"The Cask of Amontillado"
Dahl	"Beware of the Dog"
Bierce, Ambrose	"The Occurence at Owl Creek Bridge" (not in anthology)
O'Connor, Frank	"The Duke's Children"
Callaghan	"All the Years of Her Life"
Rawlings, Marjorie	"A Mother in Manville"

Nonfiction

Baldwin	"R. M. S. Titanic"

Poetry

Kipling, Rudyard	"Danny Deever"
Goethe	"The Erl King"
Browing	"The Laboratory"
Wilbur	"Boy at the Window"
Crane	"Fear"
Fearing	"Thirteen O'Clock"
Hilton	"Old Christmas Memory"
Masefield	"The Yarn of Loch Achray"

Longer Works

Knowles, John	A Separate Peace
McCullers, Carson	A Member of the Wedding
Hunt, Irene	Across Five Aprils

LITERATURE - GRADE 11

Texts now in use are:
Harcourt, Brace and World, Inc.

Adventures in American Literature:	Laureate Ed.	11
Adventures for Americans, 2nd Ed:	Companion Ed.	11

Novels

Ethan Frome
The Scarlet Letter
Billy Budd
The Ox-Bow Incident
The Crucible
Moby Dick
The Bridge of San Luis Rey
*The Bad Seed

Drama

"Dust of the Road" (AOAP)
"The Undercurrent" (AOAP)
*"Aria da Capo" (AOPA)

Short Stories

"The Devil and Daniel Webster"
"The Devil and Tom Walker"
"The Fall of the House of Usher"
"The Ambitious Guest"
"A Village Singer" (GASS)
"The Man Who Saw Through Heaven" (GASS)
"The Snake" (GASS)
"The Lottery"
"The Flying Machine"
"Young Goodman Brown" (GASS)
*"Sleepy"--Chehkov
*"The Strength of God"--Anderson
*"Hands"--Anderson

Non-fiction

"Sinners in the Hands of an Angry God"
"Accidie" (G E's)
*"Observations of a Bewitched Child"
*"An Arrow Against Profane and Promiscuous Dancing"
*"Jordi and Lisa and David"

Poems

"The Man with the Hoe"
Genesis 2:4b--4:16
Matthew 26:14 - 29:47 - 56; 27:3 - 10.
Exodus 20:2 - 17
*"The Unpardonable Sin"--Lindsay
*"Chalk from Eden"--Moss
*"Hell Gate"--Housman
*"Judas Iscariot"--Spender
*"Dulce et Decorum Est" --Owen
*"The Bloody Sire"--Jeffers
*"It Was Wrong to do This! said the Angel"--Crane

*Not available in texts. It is recommended that the librarian at the school assist the English teacher in making these resources available.

CRIME AND PUNISHMENT AND JUSTICE

Novels

The Ox-Bow Incident
Billy Budd

Drama

"The Undercurrent" (AOAP)

Short Stories

"The Flying Machine"
"Flight"
"A Municipal Report" (GASS)
"Roman Fever" (GASS)
"The Catbird Seat" (GASS)
"The Undercurrent" (GASS)

DEATH

Novels

Dandeline Wine
On the Beach
The Bridge of San Luis Rey
*Death in the Family
*As I Lay Dying
*A Farewell To Arms
*McTeague

Drama

"Sorry, Wrong Number" (AOAP)

Short Stories

"Prarie Doom"
"Flight"
"The Outcasts of Poker Flat"
"The Ambitious Guest"
"To Build a Fire"
"The Little Wife" (GASS)
"Wash" (GASS)
"Bartleby the Scrivener" (GASS)
"The Open Boat" (GASS)
"Unlighted Lamps" (GASS)
"The Boarded Window" (GAS)
*"A Day's Wait"
*"A Christmas Memory"

Non-Fiction

"Letter to Mrs. Bixby"

Poems

"Stopping By the Woods on a Snowy Evening"
"Fire and Ice"
"It Bids Pretty Fair"
"Out, Out--"
"The Death of the Hired Man"
Edgar Masters' poems
"I Have A Rendezvous with Death"
"Grass"
"Lament"
"Dirge Without Music"
"The Raven"
"Thantatopsis"
"Lament of a Young Man For His Son"
"Ode on the Confederate Dead"
"The Carol Of Death"
"My Life Closed Twice"
"The Bustle in a House"
"The Eagle That is Forgotten"
"Sea Lullaby"
"Year's End"
"Richard Cory"
"Little Boy Blue"
"An old Story"
*"Buffalo Bill's"-- e. e. Cummings
*"Ballad of Hollis Brown"

*Not available in texts.

CONFORMITY

Novels

The Crucible
*Daisy Miller

Drama

"In the Zone"
"Impromptu" (AOAP)

Short Stories

"The Secret Life of Walter Mitty"
"The Sculptor's Funeral"
"The Wolfer"
"The Lottery" (also available as one-act play)
"Bartleby the Scrivener" (GASS)
"The Real Thing" (GASS)
"A Village Singer" (GASS)
"In Greenwich There are Many Graveled Walks" (GASS)
"The Flying Machine"

Non-Fiction

"The Beard of Joseph Palmer'"

Poems

"Song of Myself"
"When I Heard the Learn'd Astronomer"
Edwin Arlington Robinson
"Ring Out The Old, Ring in The New, But Don't Get Caught in Between"
"Mending Wall"

ALIENATION

Novels

The Crucible
Ethan Frome
The Scarlet Letter
Dandeline Wine
Light in the Forest
*Catcher in the Rye
Huckleberry Finn

Drama

"Thursday Evening" (AOAP)
"In the Zone"
"Aria da Capo" (AOPA)
"Sorry, Wrong Number" (AOPA)
"Trifles" (AOPA)

Short Stories

"Old Man At The Bridge"
"Flight"
"The Secret Life Of Walter Mitty"
"The Sculptor's Funeral"
"The Wolfer"
"The Outcasts of Poker Flat"
"A Village Singer"
"Mrs. Ripley's Trip" (GASS)
"Roman Fever" (Gass)
"Unlighted Lamps" (GASS)
"Silent Snow, Secret Snow" (GASS)
"He" (GASS)

"Bartleby the Scrivener" (GASS)
"The Real Thing" (GASS)
"Wash" (GASS)
"In Greenwich There Are Many Gravelled Walks" (GASS)
*"Perfect Day for Banana Fish"

Poems

"Silence"
"The Leaden-Eyed"
"The Spring and The Fall"
"Psyche with the Candle"
"The Man with the Hoe"

*Not available in texts

MAN AND NATURE

Novels

** Moby Dick
** On The Beach
** Ethan Frome
Storm

Short Stories

"Flight"
"The Wolfer"
"A White Heron"
"Ambitious Guest"
"Captain Ahab from Moby Dick"
"To Build A Fire"
"Open Boat"

Non-Fiction

"The Coming Ice Age
"The Hidden Poo[illegible]"
"A Republic of Prairie Dogs"
from Nature
"Off the Gannet Rocks"
from Walden

Poems

"The Sky is Low"
"The Pasture"
"Putting in the Seed"
"Velvet Shoes"
"Barter"
"Fog"
"Grass"
"Miracles"
"The Harbor"
"Song of the Chattachoochee"
"God's World"
"Renascence"
"Sweet Spring"
"The Fish"
"On A Squirrel Crossing the Road in Autumn"
"Hymn to the Night"
"The Western Land"
"The Tide rises, The Tide Falls"
"How Happy is the Little Stone"
*"Patterns-Lowell"
*"There Will Come Soft Rains"-Teasdale
*These do not appear in text
**class copies in book room
GASS - Great American Short Stories - class copies in book room

WAR AND ITS CONSEQUENCES

Novels

On the Beach
Farewell To arms
For Whom The Bell Tolls
The Guns of Navarrone
The Longest Day
The Bridge Over The River Kwai
The Bridges of Toko-Ri
Fail Safe

Caine Mutiny
Friendly Persuasion

Short Stories

"Old Man At The Bridge"
"The Portable Phonograph"
"Two Soldiers"
"Wash" (GASS)
*"For Fame, with Love and Squalor"--Salinger

Drama

"In the Zone"

Non-Fiction

"Patrick Henry's Speech in the Va. Convention"
Thomas Paine"The Crisis"

Poems

"Battle of the Kegs"
"Concord Hymn"
"Arsenal at Springfield"
"Old Ironsides"
"Beat, Beat Drums"
"Ode to the Confederate Dead"
"Tell Brave Deeds"
"Fire and Ice"
"It Bids Pretty Fair"
"Lincoln Walks At Midnight"
"Portrait of a Southern Lady"
"I Have A Rendezvous with Death"
"Grass"
"Epistle to be Left in the Earth"
"Wish for the World"

THE WARM SIDE

Novels

A Long and Happy Life
Mrs. Mike
Mrs. Miniver

Drama

"Our Town"
**"Thursday Evening"
**"The Neighbors"

Short Stories

"Mrs. Ripley's Trip (GASS)
"A Municipal Report"(GASS)
"To the Mountains"(GASS)
"Charles Shirley Jackson"

Non-Fiction

"Circus at Dawn"
"If I were Seventeen Again"

Poems

"Barter"
"The Lamp"
"Eleven"
"Sweet Williams Breath"
"The Courtin"
"My Aunt"
"From"Snowbound"

RELATIONSHIPS WITH OTHERS

Novels

**Huck Finn
Death in the Family
**Light in the Forest
Death Comes to the Archbishop
Hie to the Hunters
Human Comedy
Babbit
Edge of the Darkness
Good Earth
Go Tell It on the Mountain
Great Gatsby

Drama

"Our Town"
"Glass Menagerie"

Short Stories

"Early Marriage"
"Flight"
"Warrior Princess Ozimba"--Prince

*"A Good Man Is Hard To Find"--O'Connor
"Hack Driver"
"Two Soldiers"
*"Sculptor's Funeral"
*"Neighbor . Rosicky"
*"Christmas Memory"

Poems

"Death of the Hired Man"
"Lucinda Matlock"
"Lament"
*"My Papa's Waltz"--Roethke
*"Those Three Boys"
"Richard Cory"
"Mending Wall"

COURAGE

Novel

Ox-Bow Incident

Short Story

"John Colter's Race for Life"
"Peril on the Western Trail"
"From the Forecastle"
"Outcasts of Poker Flat"
*"A Day's Wait"--Hemingway
*"A Piece of Steak"--London

Non-Fiction

"Smart Ones Got Through"
"Beard of Joseph Palmer"

Poems

"Think As I Think"
"There Were Many"
"Portrait of a Southern Lady"
*"Ballad of Hollis Brown"--Bob Dylan
*"Do you Fear the Wind"--Garland
*"The Impossible Dream"
*"Ballard of the Hangman"

Literature - Grade 12

Texts now in use are Adventures in English Literature: Laureate Ed. 12
Adventures in Modern Literature; 5th Ed: Companion Ed. 12
Harcourt, Brace and World, Inc.

Where possible, we suggest that the literature be taught in thematic units. If the twelfth grade students need some review of types, and a type does not lend itself to inclusion in a thematic unit, we recommend some teaching of types.

I. Thematic units
  A. Universal heroic qualities - the epic hero
    1. Works studied
      a. Beowulf
      b. The Odyssey
      c. Ancient epics (a survey)
      d. Modern hero stories
      e. Paradise Lost
    2. Concepts
      a. Epic
      b. Epic hero
      c. Life and character of the people
      d. Developmental techniques
      e. Scope of the work
      f. Symbolism and imagery
      g. Origin
    3. Audio-visual aids
      Recording from Beowulf in BEOWULF AND CHAUCER READINGS - read by Kokerutz and Pope (EAV Lexington)
    4. Suggested writing
      a. The Anglo-Saxon Hero
      b. Pagan and Christian Elements in Beowulf
      c. Bird Omens in the Odyssey
      d. Human Qualities of the Gods
      e. Other National Epics (suggested for oral reports)
      f. Character of Satan
  B. Tragedy
    1. Works studied
      a. Macbeth
      b. Hamlet
      c. Oedipus
      d. Wuthering Heights
      e. Ballads: "Barbara Allen," "Sir Patrick Spens"
      f. Short stories: "The Lagoon", "The Old Venerable", "The Doll's House"
      g. "Riders to the Sea"

2. Concepts
   a. Tragic flaw
   b. Tragic Hero
   c. Origin of Greek tragedy
   d. Conflicts
   e. Tragic irony
   f. Fate in tragedy
   g. Structure
   h. Symbolism and imagery
3. Audio-visual aids
   a. Susan Reed record of ballads * SUSAN REED - The Elektra Corporation
   b. Record - Hamlet by Richard Burton (Columbia Record, John Gielgud's Production)
   c. Record - Macbeth by Marlow Society
   d. Record - Excerpts from Macbeth in England in Literature
   e. Films: Macbeth, Hamlet, and Oedipus produced by Encyclopedia Britannica
   f. Filmstrips: Great Writers - Shakespeare (4 color films) from Filmhouse: His Life, His Times, His Works, His Style
      Shakespeare's Theater from Encyclopedia Britannica , Films Inc.
      1. Prologue to the Globe Theater
      2. The Playhouse Comes to London
      3. The Globe Theater: Its Design and Construction
      4. A Day at the Globe Theater
      Young America Films, Inc.
      1. Introduction to Shakespeare
      2. Shakespeare's Theater
      3. Hamlet
4. Suggested writing
   a. Images relating to Macbeth (i.e., blood, hands, clothes)
   b. Problems relating to the tragic hero

C. Reflections
   1. Works studied
      a. Donne. Meditation 17
      b. Tintern Abbey
      c. Fern Hill
      d. Loveliest of Trees
      e. The Wild Swans at Coole
      f. The Great Lover
   2. Concepts
      a. Theme
      b. Tone
      c. Imagery
      d. Meters and verse patterns

D. Fantasy
   1. Works studied
      a. The Listeners
      b. Markheim
      c. The Ballroom
   2. Concepts
      a. Fantasy
      b. Interpretation

E. Imagery and Symbolism
1. Works studied
a. Lord of the Flies
b. The Secret Sharer
c. Heart of Darkness
d. Poetry of the Rossettis
e. "Silver" Dela Mare
f. Spender. "The Express"
g. Laurie Lee. "Town Owl" and "Field of Autumn"
h. Blake. "The Lamb" and "The Tiger"
i. Hopkins. "Pied Beauty" and "Heaven - Haven"
j. Hardy. "The Darkling Thursh", "In the Time of 'The Breaking of Nations'"
The Return of the Native
2. Concepts
a. Metaphor
b. Simile
c. Personification
d. Apostrophe
e. Hyperbole
f. Meters and verse patterns
3. Suggested writing
a. An analysis of tone in any selection of prose and also poetry
b. Character study
c. Life in the heath country
d. Symbolism in one or more prose selections
e. Imagery in one or more poems

II. Types
A. The tale
1. Works studied
a. The Canterbury Tales
b. Morte d'Arthur
c. "The Prisoner of Chillon"
2. Concepts
a. The tale
b. Difference between the tale and the short story
c. Setting
d. Characterization
e. Structure
3. Audio-visual aids
a. Medieval England - film produced by Encyclopedia Britannica
b. Filmstrips on Medieval England
1. CHAUCER'S CANTERBURY PILGRIMS - EAV
2. CANTERBURY TALES - Life Filmstrips
B. Poetry (Note: teach by types and themes in poetry)
1. Types
a. Works studied
1. Sonnet
2. Lyric
3. Ode
4. Elegy
5. Songs
6. Ballad

b. Objectives
   1. Terminology applied to each type
   2. Method of development
   3. Meters and verse patterns
   4. Imagery

2. Themes
   a. Works studied
      1. Works studied
         Death:
         To an Athlete Dying Young
         Epilogue to a Human Drama
         Destruction of Sennacharib
         The Lady of Shallot
         Death Be Not Proud
         When I Have Fears
         Do Not Go Gentle into the Good Night
         In Memoriam
         Crossing the Bar
         Requiem
      2. War
         The Soldier
         Dreamers
         At the British War Cemetery, Bayeux
         The Battle of Blenheim
      3. Pessimism
         Dover Beach
         The Hollow Men
         The Song of the Shirt

3. Concepts
   a. Poet's mood
   b. Imagery
   c. Interpretation

4. Audio-visual aids
   EARLY ENGLISH POETRY - read in Old and Middle English by Charles W. Dunn
   ELIZABETHAN LOVE SONGS AND HARPSICHORD PIECES - Hugues Cuenod, tenor; Claude Jean Chiasson, harpsichord - Lyrichord Discs, Inc.
   THE POETRY OF KEATS AND SHELLEY - read by Theodore Marcuse, EAV, Lexington
   ANTHOLOGY OF TWENTIETH CENTURY ENGLISH POETRY (PART I) and (PART II), Folkways - EAV
   POETRY OF BROWNING - read by James Mason, Caedmon
   MANY VOICES: ADVENTURES IN ENGLISH LITERATURE - narrator, J. B. Priestly, Spoken Arts, Inc.
   FORMS OF POETRY - read by David Allen, et al., EAV Lexington

5. Suggested writing
   a. An analysis of a chosen poem
   b. Imagery in a chosen poem

C. The essay (Note: chronological arrangement)
   1. Works studied
      a. Bacon. Of Studies
      b. Addison. Party Feeling (Note p. 300)
      c. Newman. The Educated Man, the Gentleman
      d. Huxley. A Liberal Education
      e. Stevenson. El Dorado
      f. Orwell. Shooting an Elephant
      g. Huxley. Music at Night
      h. Woolf. Hours in a Library
      i. Churchill. The Nature of Modern War, War and Peace
      j. Priestly. No School Report, Cooking Picnics
   2. Structure
   3. Characteristics of formal and informal essays
   4. Suggested writing: Informal essays

PROCEDURE FOR SELECTION OF BOOKS FOR REQUIRED READING

Adopted as Board Policy, Lancaster City Area Board of Trustees: March 17, 1970.

1. In the English department, grades 7 through 12, there will be a list of required reading. The English teachers with the department of instruction will select the books for this list. Such books will meet the policy for "Criteria for Book Selection" and be taken from the proper recommended sources.

2. A review committee will review this list each year. The review committee will be composed of teachers representing the four high schools.

3. Should a book be questioned as objectionable by any person or groups of persons, this book will be reviewed by the department of instruction and recommendations made.

4. The department of instruction will welcome any suggestions of books for required reading. These suggested books will be reviewed and consideration be given for their listing.

5. If the objection to the required reading of a book becomes an issue by the parent or the student required to read the book, then the teacher will counsel with that student and offer him the choice of a book which will reflect the literary value for which the other book was first selected.

PREFACE TO THE LANGUAGE SECTION

As stated in the position paper for English language arts, "the ultimate purpose of language arts instruction is to increase the power and control of the use of language". With this aim in mind, the teachers have prepared a suggested program of instruction in this area. This section is a mere outline of subject matter. The committee of teachers that worked on this phase of the guide recommends that each English teacher use the marginal space to make notes and comments throughout the ensuing year. In this way evaluation of this section will be easier and teachers will have a "working knowledge" to determine how well this matter has been treated in the guide.

It is further recommended that periodic meeting dates be set during the next school year for the purpose of evaluating the effectiveness of the teaching of this material. The times for such meetings can be determined at the orientation meetings in the early fall. These scheduled meetings should be held at regular six weeks intervals. The teachers should meet by grade levels to discuss immediate problems.

Any time a new textbook is adopted, the transition period is a slow one. However, this study group has done an excellent job in presenting the needs in the traditional program as well as the transformational program. The incoming seventh grade students (for the year 1969-70) will have had a background of three years' experience in the Roberts English series, Harcourt, Brace and World. These students will be more ready for the transition than the present eleventh and twelfth grade students who do not have this background but have been in the new transformational program only one year. This fact presents problems but not unsurmountable ones. It will take a combination of both traditional and transformational grammar to develop the behavorial objectives set forth in a good language program. The teachers are just beginning to work in this field; therefore, it is important that they work together to develop a continuing program.

INTRODUCTION - LANGUAGE

The study of language stands at a new frontier, emphasizing creation rather than dissection. Instead of expecting the student to memorize a list of rules, he may be sent to language for the purposes of exploring, discovering, observing, and finally creating an infinite variety of patterns of language possible for users of English.

Hopefully the student looks at his language not as a series of sentences to be diagrammed, a list of pitfalls of usage to avoid, or words to fill the blanks of workbooks, but as a vital form of human activity.

Grammar includes both the study of grammar and the study of usage. Grammar, the study of the way the language works, is designed to make the student aware of how the system of grammar operates in him as a speaker of English and to teach him something of the workings of the signals, structures, and patterns of words which make up his language. Usage refers to the choices speakers make in the forms and meanings of words and the correctness of these choices to the situation in which they are used.

The three central aims for the teaching of grammar and usage are helping students understand the nature and structure of their language, establishing desirable habits of usage, and developing the command of language in speaking and writing.

The focus of instruction should help the student understand the basic patterns and structure of the language he speaks. As he observes that most sentences can be reduced to "kernel" sentences and transformations of these sentences, he observes the underlying structures of English discourse and is presumably better able to utilize these structures to generate sentences of his own.

There are two goals in teaching usage. First is the job of acquainting the student with standard usage. Secondly, students should become aware of the many varieties of English in common use in differing groups and speech communities of American life. Recognition and study of different speech patterns is an important part of the curricula in which the student learns something of the varieties of English. His skill in adapting his usage to the occasion is a measure of his literacy and his mastery of the language.

Hopefully, linguistics may be a partial means of improving the quality of student writing, although there is disagreement among the experts about this particular value of linguistics. Despite the disagreement (even Roberts himself voiced the disbelief that linguistic science has no cure for the problems of composition), one of the first contributions linguistics could make to the writing program is directly relatated to the use of oral language, since in their speech habits students use patterns that could be useful in writing. From this students can be led to work out the formulas of the sentence patterns identified by linguistics and subsequently to use the patterns in composition.

GENERAL OBJECTIVES FOR LANGUAGE INSTRUCTION - Grades 7-12

I. To become familiar with grammatical terms in order to be able to understand and use them.

II. To be able to understand sentence structure and constituents of sentences.

III. To master the language skills in order to be able to use them correctly in speech and writing.

IV. To develop an appreciation of language and its importance.

V. To be able to use a variety of sentence structures.

VI. To use correctly all internal and end punctuation.

VII. To capitalize sentences correctly.

VIII. To spell correctly.

IX. To provide a language program for grades 7 through 12 so coordinated that it will develop within the students comprehension of the structure, the history, and the flexibility of the language.

FUNCTIONAL - TRADITIONAL GRAMMAR - Grade 7

Texts presently in use are Ginn and Company, English 7-12, Composition and Grammar, 1968
L. W. Singer Co., Enjoying English, 7-8, 1965
Enjoying English 9-12, 1966

A. Agreement of Verbs with Subjects (Drills should be provided constantly)

B. Kinds of Sentences
   1. Sentences Classified by Function
      a. Declarative Sentence
      b. Interrogative Sentence
      c. Imperative Sentence
      d. Exclamatory Sentence
   2. Sentences Classified by Grammatical Structure
      a. Simple Sentence
      b. Compound Sentence
      c. Complex Sentence
      (Varied structures and usages should be used in paragraph development)

C. Verbs
   1. Tense
   2. Voice
   3. Person and Number
   Modal Auxiliaries

D. Verbals (These should be recognized only for variety in sentence structure)
   1. Gerunds
   2. Participles
   3. Infinitives

E. Connectives
   1. Prepositions
   2. Co-ordinate Conjunctions

F. Kinds of Phrases
   1. Phrases Classified by Function
      a. Adjective Phrases
      b. Adverb Phrases
      c. Verb Phrases
   2. Phrases Classified by Structure
      a. Verb Phrases
      b. Prepositional Phrases

G. Clauses
   1. Clauses Classified by Degree of Independence
      a. Independent (Main, Principal) clause
      b. Dependent
   2. Clauses Classified by Function-Adjective Clause

H. Modifiers
   1. Adjectives
   2. Adverbs
   3. Adjective Phrases
   4. Adverb Phrases
   5. Participles
   6. Adjective Clause

I. Varied Sentence Beginnings *Adverbs, Adverb Phrases, Verbals, Inversions
J. Prevention of Errors in Sentence Structure
   1. Fragments
   2. Comma Faults
   3. Ambiguity-Faulty Pronoun Reference
   4. Fused Sentences
K. Punctuation
   1. Terminals
   2. Quotation Marks
   3. Commas
   4. Underlining
   5. Hyphen
   6. Semicolon
   7. Colon
L. Capitalization (All rules should be considered in written work.)
M. Correct Use of Negatives (Drill should be given constantly.)
N. Effective Use of the Dictionary - Give special attention to the following.
   1. Syllabication (All rules)
   2. Pronunciation (Accent and diacritical marks)
   3. Word Meaning
      a. Connotations
      b. Denotations
      c. Synonyms, Antonyms, Homonyms, Heteronyms
      d. Special Terms
      e. Common Terms
      f. Context
   4. Various Word Formations
      a. Derivatives
      b. Compounds
      c. Plurals
      d. Borrowed Words
      e. Slang
      f. Colloquialisms
   5. Parts of Speech (Notations)
   6. Abbreviations
   7. Common Prefixes (sub, con, ex, pre, de, dis, mis, pro, in, re, retro, inter, un, trans, bi, bio, anti, amphi, tele, ante, ab)
   8. Common Suffixes (ant, ist, eer, er, or, ity, y, est, ish, ing, ate, ize, al, ly, ar, ic, ical, ous, ious, eous, ful, ure, ness, ment, tion, sion, ion)
   9. Common Roots (dict, duct, duce, fact, fort, script, scribe, gress, ceed, rupt, graph, port, spect, mit, pel, tract, nect, pose)
   10. Alphabetizing
   11. Guide Words

Suggestion: A unit on the use of dictionary skills would be beneficial to seventh grade students.

Functional Aspect of Grammar

Grammar is functional only when the concepts learned facilitate the correct and effective expression needed in daily life. Activities planned should lead to the general improvement of oral and written composition.

TRANSFORMATIONAL GRAMMAR - Grade 7

I. Scope
   A. The simple sentence
      1. Definition
      2. Structure
   B. The compound sentence
      1. Definition
      2. Structure
   C. The complex sentence
      1. Definition
      2. Structure

II. Constituents of the Simple Sentence:
   A. Sentence
   B. Verb phrases
   C. Noun phrases
   D. Verbs
   E. Determiners
   F. Nouns

III. Patterns of Grammatical Structure
   A. S_____NP + VP
   B. NP____ART + N
   C. VP____V (ADV) NP
   D. NP + V + NP
   E. NP + V
   F. NP + BE + NP
   G. NP + BE + ADJ
   H. NP + BE + ADV

IV. The Complex Sentence
   A. Definition
   B. Structure

V. Transformations
   A. Question
   B. Negative
   C. Contraction
   D. Cleft
   E. Adjective
   F. Relative clause (deletion)
   G. Substitution

VI. Modals (Review)

VII. Verbs
   A. Transitive
   B. Intransitive

VIII. Forms of Be (Review)

IX. Kinds of Nouns
   A. Concrete
   B. Non-concrete
   C. Human
   D. Non-human
   E. Animate
   F. Inanimate

X. Nouns and Pronouns--Person, Number, and Gender

TRADITIONAL GRAMMAR - Grade 8

I. Stress pronouns - usage of case; drill on compound forms; and antecedents

II. Complex Sentence

III. A diagnostic test should be given to show in what areas the students have weaknesses. Weak areas should be re-taught. A review of the preceding year's work would be helpful before the test is given.

IV. Vocabulary study

V. Sentence Structure

VI. Drill and much oral work are necessary for slow learners.

TRANSFORMATIONAL GRAMMAR - Grade 8

I. Scope
   A. Definition of Sentence
   B. Structure of Sentence
      1. Deep Structure
      2. Surface Structure
      3. Noun Phrase Complement
      4. Verb Phrase Complement

II. Constituents of Sentences
   A. Noun Phrase
      1. Noun
      2. Determiner
         a. Article
         b. Pre-Article
      3. Relative Clause
   B. Verb Phrase
      1. Verb
      2. Noun Phrase
      3. Prepositional Phrase

III. Transformations
   A. Relative Clause
   B. Relative "Be" Deletion
   C. Adjective
   D. Passive
   E. Negative
   F. Contraction
   G. Yes-No Question
   H. Cleft
   I. Complemontizer
      1. That
      2. Infinitive
      3. Gerundive
   J. Extraposition
   K. "It" Deletion
   L. Complemontizer Deletion
   M. Identical NP Deletion
   N. Indefinite NP Deletion

IV. Features of Nouns
   A. Common
   B. Proper
   C. Concrete
   D. Abstract
   E. Animate
   F. Inanimate
   G. Human
   H. Non-Human
   I. Definiteness
   J. Number

V. Features of Pronouns
   A. Singular
   B. Plural
   C. Person
   D. Male
   E. Female
   F. Animate
   G. Inanimate
   H. Nominative
   I. Accusative
   J. Human
   K. Non-Human
VI. Verbals
   A. Verb
   B. Adjective
   C. Action
   D. Non-Action
VII. Universal Properties of Languages

TRANSFORMATIONAL GRAMMAR - Grade 9

Ninth grade transformational grammar emphasizes "the shape of sentences, the meaning of sentences, and the relationship of the two".

I. Deep and Surface Structure of Sentences
   - A. Shape of the sentence is its surface structure
   - B. Meaning of sentence determined by its deep structure

II. Properties of Deep Structure
   - A. Two types of information
     1. Relationship among the constituents
     2. Meanings of each of the words that make up constituents
   - B. Deep subjects differ from surface subjects
     1. Deep subjects give information about the meaning.
     2. Surface subjects give information which describes the shape of the verbal.

III. Noun-Verb Agreement
   - A. Three basic transformations for noun and verb endings
     1. Agreement transformation
     2. Noun suffix transformation
     3. Verb suffix transformation

IV. Articles
   - A. Definite
   - B. Indefinite
   - C. Demonstrative

V. Prepositions

VI. Time and Location

VII. Yes-No Questions and Auxiliaries

VIII. WH-Questions

IX. Indirect Questions

X. When and Where Clauses

XI. Universal Transformations
   - A. Adjunction
   - B. Deletion
   - C. Substitution

TRANSFORMATIONS THAT SHOULD BE TAUGHT OR REVIEWED IN NINTH GRADE

1. Agreement
2. Article
3. "Be" introduction
4. Cleft
5. Complementizer
6. Contraction
7. Extraposition
8. Feature
9. Front position
10. Identical noun phrase deletion
11. Identical verb deletion
12. Identical verb phrase deletion
13. Imperative
14. Indefinite noun phrase
15. Interrogative
16. "It" deletion
17. Negative
18. Nominalization
19. Noun phrase deletion
20. Noun suffix
21. Passive
22. Preposition
23. Pronoun
24. Pronoun deletion
25. Relative "Be" deletion
26. Relative clause

27. Time-Location
28. Time-Location deletion
29. Verb suffix
30. WH-question
31. Yes-No question
32. Adjunction
33. Deletion
34. Elementary
35. Sustitution

TRADITIONAL GRAMMAR - Grade 10

I. Dangling modifiers
II. Noun clauses (including review of adjective and adverb clauses)
III. Parallel Construction
IV. Punctuation
V. Sentence Variety
VI. Spelling (emphasis on misspelled words from themes)
VII. Vocabulary (emphasis on usage of new words)
VIII. Verbals
IX. Correct Subordination
X. Pronoun Antecedents

TRANSFORMATIONAL GRAMMAR - Grade 10

The outline given below will follow the text now in use.

1. Deep and Surface Structures
   Key Points
   A. Reflexive pronouns
   B. Reflexive transformations
   C. Imperative transformation
   D. Auxiliary constituent
   E. Surface subject
   F. Recursiveness

2. The Auxiliary
   Key Points
   A. Mechanism of agreement
   B. Agreement
   C. Agreement transformation

3. Indirect Objects
   Key Points
   A. Indirect Object Inversion
   B. Indirect Object Preposition Deletion

4. Verb Particales
   Key Points
   A. Particle transformation
   B. Particle movement transformation

5. Nominalization
   Key Points
   A. Nominalization
   B. Evidence of nominalization
   C. Nominalization transformation

6. Adverbs and Comparatives
   Key Points
   A. Origin of adverbs and comparatives
   B. Manner adverbs
   C. Relationship between adjectives and manner adverbs
   D. Adverb transformation
   E. Comparative construction
   F. Deletion transformation

7. Compound Sentences and Conditionals
   Key Points
   A. Deep simple sentences
   B. Deep complex sentences
   C. Deep compound sentences (Conjunction transformations)
   D. Conditional sentences

8. More on Compound Sentences and Conjunctions
   Key Points
   A. Conjoinable constituents
   B. Conjunction transforgation
   C. Constituents generally not conjoinable
   D. Compound relative clause, compound noun phrase complements, compound verb phrases with or without embedded sentences, and compound verbals, adjective and verb

9. Restrictive and Nonrestrictive Relative Clauses
   Key Points
   A. Source of nonrestrictive relative clauses
   B. Nonrestrictive relative transformation
   C. Source of restrictive relative clause
   D. Restrictive Relative transformation

10. The Genitive
    Key Points
    A. Origin of genitive constructions
       1. semantic grounds
       2. syntactic grounds
    B. Identical deep structures
    C. Relative pronoun deletion transformation
    D. Genitive feature transformation
    E. Genitive placement transformation
    F. Genitive suffix transformation

11. Progressive and Perfect
    Key Points
    A. Review: agreement, copula, auxiliary transformations
    B. Progressive aspect construction and perfect aspect
    C. Progressive transformation
    D. Perfect transformation
    E. Affix transformation
    F. Auxiliary transformation

12. Language and the Mind

    Link between grammar and the acquisition of language.

TRANSFORMATIONAL GRAMMAR - Grade 11

I. General Objectives

A. To demonstrate that language is basically speech for the purpose of communication; to describe how some languages are related.

B. To describe and explain the sources of words borrowed by English; to suggest the cultural significance of language.

C. To describe and explain the categories of neologisms in English; to explain how new words are made in English.

D. To describe how people deal with language to make it familiar or colorful.

E. To describe characteristics of social dialect.

F. To present a method of analyzing language by description; to introduce bases as parts of words.

G. To teach the identity and function of affixes.

H. To describe classification of words according to structure; to describe the relationship between language analysis and speech.

I. To describe attitudes toward language usage; to describe methods of analyzing usage.

J. To define principles which effect usage of English language.

II. Specifics

A. Vocabulary Study

1. Ten plus words per week taken from Practical Vocabulary Improvement Program from N.C.T.E.

2. Words from context of literature

B. Emphasis on weak areas found in composition

Punctuation--1. especially use of commas and semi-colons in compound and compound-complex sentences, and commas in introductory elements and interrupters. 2. Use of colon, dash, and parentheses. 3. Italics and quotations

C. History of Language

1. Will follow Ginn book for basic
2. Changes of interest pointed out

D. Spelling - Troublesome Words

TRANSFORMATIONAL GRAMMAR - Grade 12

I. General Objectives

A. To provide instruction in grammar as the need arises.

B. To give attention to the serious usage weakness as it appears in the students' speech and writing.

C. To study and discuss the relation between language, thought, and culture.

D. To develop the effective use of language.

E. To demonstrate the characteristics of Old English.

F. To examine some aspects of usage of Old English and Middle English.

G. To compare Early Middle English and Early Modern English.

H. To trace the history and function of dictionaries.

I. To describe variations of standard pronunciation.

J. To describe the ways word meaning is changed.

II. Recognition of grammatical errors in students' written work

A. Methods

1. Study of faulty sentences selected from students' writing

2. Drills to correct errors

3. Practice in correct subordination and coordination

B. Check tests

III. History of Old English

A. Characteristics

1. Derivation

2. Semantic

B. Influence

IV. Middle English

A. Pronunciation and Usage

B. Spelling

C. Vocabulary

D. Grammar

1. Vowel shift

2. Inflection

3. Irregular verbs

4. Grapheme

5. Phoneme

V. Early Modern English Usage

A. Vocabulary

B. Rhetoric

VI. Dictionary

A. Pronunciation

B. Variations

C. Dialectal

D. Lapses

E. Phonemic Lapses

1. Assimilation

2. Dissimilation

3. Metathesis

4. Intrusion

VII. Semantics

A. Historical

B. General

C. Semantic change

1. Generalization

2. Restriction

3. Elevation

4. Degradation

UNDERSTANDING PUNCTUATION - Grades 7-10

(The teacher should decide what is appropriate for her grade level.)

A. Period:

1. After a complete declarative or imperative sentence
2. After abbreviations

B. Question mark:

1. After a direct question
2. Within parentheses to express uncertainty as to the correctness of the assertion

C. Comma:

1. To separate members of a series
2. To set off parenthetical elements
3. To separate quotations from such expressions as "he said"
4. To separate clauses
5. To separate parts of a sentences that might wrongly be read together
6. To set off appositives

D. Quotation marks:

1. To enclose quotations
2. To enclose titles of chapters, single poems, etc.

E. Apostrophe:

1. To mark possession
2. To mark contractions
3. To form certain plurals (d's, g's, and a's)

F. Italics:

1. For book titles, periodicals, T. V. shows, plays, magazines, airplanes, and works of art
2. For foreign words and words taken out of context

G. Colon:

1. To set off the greeting which begins a letter

2. To introduce formally a word, list, example, statement, question, or long quotation

H. Exclamation point:

After words, expressions, or sentences to show strong emotions

I. Dash:

1. To mark an abrupt break in thought

2. To set off a summary statement from a statement or statements preceding it

J. Semicolons:

1. Between co-ordinate clauses where the conjunction is omitted

2. Before conjunctive adverbs

3. Between long clauses one or more of which contains commas

K. Parentheses:

1. To enclose matters foreign to the main idea of the sentence or paragraph

2. To enclose a confirmative symbol after a word

L. Dots:

To mark omissions

M. Brackets

To enclose explanatory material

N. Hyphen:

1. To divide a word at the end of a line

2. To connect two words which act as one

UNDERSTANDING CAPITALIZATION - Grades 7-10

A. Capitalize names of businesses, institutions, and products

   1. Companies

   2. Organizations

   3. Political Parties

   4. Trade names

B. Capitalize special times

   1. Days, months, holidays

   2. Historical references

C. Capitalize special objects

   1. Ships, planes, space ships

   2. Geographical locations

D. Capitalize titles

   1. Novels, dramas

   2. Movies, T.V. programs

E. Capitalize nouns used in special ways

   1. Titles coupled with people's names

   2. Titles used in place of names (e.g. the Secretary of State)

F. Capitalize abbreviations used in place of names

G. Capitalize geographical regions

H. Capitalize specific school courses

I. Capitalize I as a pronoun; O as an exclamation

J. Capitalize religious references

K. Capitalize adjectives made from proper nouns (Paris perfumes)

L. A poet may capitalize the first word of each line of poetry if he likes

UNDERSTANDING SPELLING - Grades 7-10

A. General Objectives for class:

1. To spell word basic to each grade level
2. To spell well in all written work
3. To understand principles of syllabication
4. To understand the use of the accent and other pronunciation guides (diacritical marks)
5. To distinguish between the spelling of a word and the phonetic analysis as shown in the dictionary
6. To learn to pronounce words with dictionary aids
7. To find the pronunciation of some words that are frequently mispronounced: e.g. February, geography, athlete, library, laboratory
8. To note how the dictionary indicates the spelling of the plurals of nouns with various endings
9. To learn some words that are hyphenated
10. To learn some words that may or may not be hyphenated
11. To learn the correct use of possessives
12. To learn the basic spelling rules:
    a. Words with ie or ei
    b. Words ending in silent -e
    c. Doubling the final consonant
    d. Plurals
    e. Words ending in -y

B. Learning Activities:

1. Spell a given number of words per week.
2. Divide words into syllables.
3. Write sentences from dictation.
4. Use possessives in original sentences.

COMPOSITION SECTION

Ability in written composition, more than ability in any other aspect of language, is learned in the English classroom. A student gains experience in reading, in listening, and in speaking from many sources outside the English classroom, but guidance in writing, for most students, is largely confined to the classroom--and to the English classroom most specifically. Therefore, teaching of written composition deserves special consideration.

Since writing is a learned skill rather than a definable body of subject matter no book or teacher can make a good writer. The teacher can purposefully guide the student by setting up conditions that will motivate the beginning writer and at every subsequent level can give whatever technical and individual aid possible to help him to advance his writing skills.

Writing takes time. Not only does it take time to write one assignment, but it takes years of time to develop skills for superior writing. Since good writing requires powers of observation on the part of the student, he must have time to develop and, therefore, cannot be expected to produce good writing assignments which are intellectually beyond him. Too, in each assignment he needs time to reflect, to discuss, to write, to reconsider, and to rewrite. Writing, for most students, is a tedious, sometimes painful process. Giving him time to reflect on his subject before he writes may often give him confidence to face what is to him a formidable task.

Language, literature, and composition should be treated as one subject. Language is so closely allied to the writing that it is impossible to teach them separately with any great degree of success. When the student understands why he is studying the separate parts of a sentence, he then is able to use these parts to his own advantage. For example, when he understands that he has a choice between a participial and an introductory adverbial clause to help express himself clearly, he is able to accept the study of the grammatical structures with more enthusiasm. Literature provides a stockpile of subjects for writing which elicits from the student an indication of his understanding of the subject, his ability to organize material which is familiar to him, and his ability to draw conclusions from the material he has presented. This, of course, helps him to develop his thinking into a logical process.

Certainly the development of creating writing skills is not to be neglected. However important the expressions of thought processes used especially in exposition, they do not overshadow the ability of the student to express his emotional response. An important part of a program which produces imaginative writers in all areas of writing is the opportunity to express his feelings instead of his thinking.

In no way is it possible to ignore the skills involved in the oral use of the language. Since no special course in speech is offered to the students, the teacher must work into her program opportunities for various experiences in improving oral expression.

Since a student needs to know how to do everything at once when he begins to write, there seems to be no really good starting place. However, since we must begin somewhere, this Guide attempts to establish some sequence which hopefully will prevent much repetition. The pattern is set up to proceed from shorter units of composition to more extended ones and from simpler forms of rhetoric more complex ones. (This part of the Guide will be more

effectively used in conjunction with the sequence in language, esp. usage.)

NOTE: The Guide does not at present contain program on several grade levels for the slow learner. Because special methods and materials are necessary for this program, many teachers feel they are not yet ready to present any suggestions. Hopefully, this will be added at a very early date.

GENERAL GOALS FOR COMPOSITION

I. Paragraphs and papers

1. Topic unity
2. Content for development
3. Organizations
4. Coherence

1-4. These are elements which must be stressed from the beginning of the writing of the paragraph form.

II. Sentences

1. Completeness
2. Directness of expression

2. Revision is an aid to the teacher in teaching directness.

3. Clarity of relationship

3. Stress on modification, subordination and coordination will usually supply means of improvement in this area.

4. Diction

4. Teacher by insisting on economy, vigor, and appropriateness of words will help the student to strengthen his writing.

III. Technical skills

This is an area which cannot be separated from the writing.

1. Spelling
2. Punctuation
3. Capitalization and abbreviations
4. Numbers, italics, division of words
5. Manuscript appearance (form)
6. Proofreading and correction

IV. Oral Expression

In this area of oral expression the teacher must seize every opportunity to help student to express himself well, logically and easily.

1. Panel discussions
2. Prepared reports and speeches
3. Group reports
4. Role playing
5. Class discussion

V. Motivation

It is perhaps in this area that the teacher has her greatest challenge in the teaching of writing.

1. Interest in specific ideas, subjects, or forms
2. Promotion of eagerness to communicate

COMPOSITION - GRADE 7

High and Average

Texts: Composition and Language (Ginn and Co.) Supplementary texts and aids selected by the individual teacher.

I. Emphasis and Purpose
   - A. Development of the imagination
   - B. Sharpening observation, communications, thinking
   - C. Broadening vocabulary

II. Preparation for writing
   - A. Explanation of composition
     1. Give definite instructions and examples of this.
     2. Acquaint students with the idea of communicating through writing

   Read student examples to them. These can come from book or may be some you have. Point out why these are correct or why not correct.

   - B. Steps leading to writing of a composition
     1. Build a storehouse of ideas

     Let student keep chart of notebook of topics as they occur to him or as he experiences them.

     2. Direct and develop these ideas

     Talk about topics usually common to all and suggest different methods or ways of developing these different forms.

     3. Write composition in or out of class
     4. Revise
        - a. Teacher corrects and suggests ways of improving
        - b. Students read each others papers and talk about their papers--they suggest other ways to write
     5. Correct mechanical errors

     Build a grammar lesson from this.

III. Specific assignments to carry forth emphasis and purpose
   - A. Communication
     1. Writing friendly and business letters
     2. Writing thank-you letters
     3. Addressing envelopes
     4. Writing invitations
     5. Writing outlines
     6. Writing schedules
     7. Writing summaries
     8. Writing minutes of a meeting

9. Writing notices
10. Writing bibliographies
11. Giving directions
12. Taking notes

B. Creative expression
1. Writing book reports and other reports
2. Writing limericks
3. Writing original poems
4. Writing paragraphs
5. Writing stories
6. Writing scripts for plays
7. Writing descriptions

The above written language abilities and skills should be developed by the end of the 7th grade.

The following are suggested assignments to carry out the creative expression.

A. Writing a biographical sketch (of a fellow student)
1. Define biography, biographical sketch, and autobiography
2. Conduct interviews in class (according to a form) to get information for sketches
3. Students could give an oral report before writing
4. Write the sketch (not just facts, but put the subject in an imaginative situation)

B. Communicating sensory experiences through compositions
1. Definition of image (give examples, ask for examples)
2. Figurative language
   a. Simile
   b. Metaphor
3. Mechanics in poetry
4. Study of the Haiku form — Examine examples, name some Haiku, listing themes from examples, completing some.
5. Exercises and examples of sensory expressed words
   a. Associating words and sensations
   b. Writing a paragraph with vivid sensations (Heat, The Tunnel, Diving in Water, A Boat Ride)

C. Communicating emotional experiences
1. Identifying dominant emotions in paragraphs
2. Writing a paragraph of emotional overtones

D. Surrealism: Define and give examples
1. Examine dreams (written)
2. Talk about dreams of students
3. Let students write about one of their dreams

E. Identifying humor devices
1. Define and discuss puns, malpropisms, spoonerisms, etc.
   a. Teacher gives examples and students give examples.
   b. Some may write some jokes using devices.

F. Examine works to decide author's purpose
1. Thesis statement
2. Writing titles for example paragraphs
3. Pick out themes in works

IV. Rhetoric
- A. Sentence
  - 1. Completeness
  - 2. Patterns (Transformations)
- B. Transitions
- C. Diction and paper use of words
  - 1. Dictionary
  - 2. Thesaurus
- D. Mechanics and usage
  - 1. Spelling (plurals, possessives, prefixes, suffixes)
    - a. Meaning
    - b. Use of words
- E. Capitalization
- F. Punctuation
  - 1. End
  - 2. Comma
- G. Agreement of subject and verb

COMPOSITION - GRADE 7

Low

Texts: Composition and Language (Ginn and Co.) Supplementary texts and aids selected by the individual teacher.

I. Written Composition

A. Development of imagination

1. Use of figurative language

Give students examples and let them identify types of figurative language. Let them look for examples in reading. Class discussion and examples done in class read aloud are helpful.

2. Use of Prose

Book suggests the use of biographies dream experiences, and description. Have students to write of a dream, and correct for content only. Descriptions help improve observation.

3. Use of poetry

Haiku poetry is used along with other kinds of poetry. A good reference to use with this group is Reflections on a Gift of Watermelon Pickle, a poetry anthology edited by Dr. Steve Dunning. Material is selected especially for the junior high school age group.

This is started in many ways. One of these is to give the students a story with the opening paragraph. Ask the students to complete the story. Another way is to use a picture or music to stimulate imagination in producing a paragraph. Still another way to stimulate interest is to read a paragraph to the classes with which they can identify. Then ask them to produce a similar paragraph. They will often produce humorous situations and will encourage the reticent student to participate.

B. Rhetoric

1. Sentence
   a. Structure
   b. Completeness
2. Word usage

By noting word in context and use of dictionary the students are made aware of words. Students often want to use words they can't spell. Should always be complimented in any good word choice, misspelled or not. Students should be encouraged to use Thesaurus, which should be available in the classroom.

3. Use of imagery and sensory expressions

C. Mechanics and usuage

1. Spelling — Review simple words often misspelled in composition.
2. Capitalization
3. Punctuation
4. Agreement of subject and verb — A suggested list of subjects to be used in sentences is read aloud, and discussed for several days in succession.

Several verbs are put on the board. When one is pointed out, students are called on to constitute a complete sentence using that verb. Oral performance is valuable.

II. Oral Composition

A. Class discussion — Students should be encouraged to participate as much as possible.

B. Group reports

C. Reports, special and book — Voluntary reports may lead more reticent students to participate.

COMPOSITION - GRADE 8

High and Average

I. Developing and writing paragraphs A. Definition B. Example C. Comparison and Contrast D. Cause and Effect	This is the first step in expository writing. Expository writing consists of all of these and helps the student to state his main idea and develop it logically and carefully.
II. Writing letters A. Friendly letters B. Social notes C. Business letters	It is a good practice to let the student write one or two letters that he will actually mail. After his letter has been answered, let him bring it to class. This creates more interest in letter writing.
III. Writing stories A. Using description B. Using dialogue	The student should be led to use descriptive words, metaphors, and similes.
IV. Writing reports A. Organizing information B. Writing an outline C. Summarizing and paraphrasing	
V. Writing compositions (300 words)	Concentration is on the development of the thesis statement, of organization, and descriptive words, metaphors and similes. The papers are graded on the basis of organization, adherence to the thesis statement, paragraph unity, punctuation, spelling, and use of descriptive words. Often papers are evaluated by the students themselves after they have been read to the class. Each composition should be gone over with the student, but most errors can be pointed out to the class as a whole. Try to point out one good thing about each paper to avoid discouraging those who have little composition ability.
VI. Critical writing	Emphasis should be placed on composition in conjunction with literature and current events. The theme idea will be stressed more on this level.

COMPOSITION - GRADE 8

Low

I. Writing letters
   - A. Friendly letters
   - B. Social notes
   - C. Business letters

II. Developing and writing paragraphs
   - A. Definition
   - B. Example

III. Writing stories

In slow classes, use records to help students develop different stories. For example, play the sounds of screams and groans, thunder, lightning , rain, wind and dogs and cats fighting. From these develop a story centered around the haunted house. Stories may also be prepared through oral discussions of hobbies or other high interest areas, then put into written form.

COMPOSITION - GRADE 9

High and Average

Text: Composition and Grammar

I. Written Composition

A. The Composition Process

1. Developing a subject
2. Expressing a thesis statement
3. Using the language
4. Maintaining interest
   a. Focusing the material
   b. Stimulating interest in the beginning
   c. Maintaining interest through observation and imagination
   d. Making imaginative comparisons
5. Diction

Make writing relate to the experience of the students whenever possible.

B. Skills in Problem Solving

1. Evaluating generalizations
2. Development by example
3. Development by details
4. Development by comparison and contrast

C. Insight into Comparison

1. Cliches
2. Dead metaphors
3. Symbols as subtle comparison
4. Comparisons as sources of words

D. Reacting to conflict

Refer to subject in texts pp. 112, 113.

E. Character Sketch

Tie in with Great Expectations.

F. Critical thinking

—in all phases of writing, including test.

G. Irony or Satire in literature

Use short stories

H. Imagery in poetry

II. Oral Composition

A. Book reports
B. Special reports
C. Group reports
D. Assigned speeches

COMPOSITION - GRADE 9
Low

Text: Enjoying English (Singer)

I. Written Composition

A. Development of the paragraph

1. Topic sentence
2. Narrowing topic

B. Improvement of good sentence structure

C. Book review

D. Poetry analysis

E. Imagery

F. Sensory Language

G. Longer themes (5-7 paragraphs) — Book suggests doing an autobiography. The subject may come from special interest of students.

H. The journal — Students write for five to ten minutes every day about anything that interests them. There are a number of variations in the use of journal. All are regarded highly as a learning aid.

I. Practical applications

1. Letters of relevance — These could be letters written to members of Congress. Complaint letters could be sent to the editor of the newspaper.

2. Directions and instructions

J. Poetry — Use Reflections on a Gift of Watermelon Pickle for reference.

II. Oral Composition

A. Discussion — General discussion of any reading or any ideas that arise from the reading. Since these students need to gain confidence in expressing opinion, the teacher has a real challenge.

B. Reports on any reading — These students should be encouraged to read magazines and newspapers as well as books. The teacher may ask the school to provide some of these materials; she may also ask them to buy a magazine or newspaper subscription for each student.

C. Talks	The book stresses these talks in several units. The teacher will have to judge to what extent she can expect such an activity. Perhaps the students will gradually gain confidence and can then give a "speech" before the class.
D. Role Playing	This area takes a lot of planning and the acceptance of a noisy session. Some of the thematic units published now for this group contain some good suggestions for role playing.

COMPOSITION - GRADE 10
High and Average

A. Supporting a given thesis statement.

Objectives:

1. To gain greater control of thought process.
2. To recognize between specifics and generalizations in thinking and writing.
3. To become aware of the controlling power of a thesis statement.
4. To organize material according to a three-divisional pattern.

1. Study model compositions with three division pattern: introduction (with thesis sentence stated), body, and conclusion (with restatement of thesis statement.)
2. Practice formulating generalizations from lists of details students have jotted down in different categories about a person: <u>appearance</u>, <u>interests</u>, <u>manners</u>, etc.
3. Use these generalizations as topic sentences for paragraphs.
4. From these topic sentences formulate a broader generalization to use as thesis.
5. Retrace thinking in steps 4, 3, 2, (from broad generalization to specific details.)
6. Emphasize that thesis sentence determines both content and organization of paper.
7. Write a three-divisional composition on a character from literature. (three paragraphs)

B. Expressing an opinion.

Objectives:

1. To improve skills of organization and unity.
2. To recognize that opinions differ.

1. Study models to determine whether writer has supported thesis statement adequately with primary generalizations and details.
2. Study negative and positive statements of same thesis sentence to promote awareness that a thesis sentence is a statement of opinion which writer must support.

3. To construct a simple thesis from a narrow topic.	3. Practice formulating thesis statement.
4. To practice means of expressing an idea.	4. Experiment with figures of speech, alliteration, onomatopoeia, and tone as a means of improving expression.
5. To review skills of narration, description and imagery.	5. Review techniques for creating vivid narration and description; exact nouns, well chosen verbs, adjectives and adverbs, imagery. 6. Using a thesis statement developed in step 3, write a three-division composition.

C. Using the inverted-pyramid pattern.

Objectives:

1. To recognize when to use factually informative material as opposed to material expressing an opinion.	1. Newspaper stories and essay test answers.
2. To organize material in decreasing order of importance.	2. Understand inverted-pyramid pattern.
3. To give structural clues in an organization.	3. Write introduction so that it summarizes opinion and reveals as structural clues the main divisions of your paper.
4. To understand reasons for choosing inverted-pyramid pattern.	4. This pattern is used for stories in which both time and space may be factors, and for essay test answers in which time may be a factor.
5. To write essay tests effectively.	5. Use inverted-pyramid pattern for writing (1) an informative paper for which you must gather information; (2) a news story, and/or (3) a paper in class under a time limit.

D. Writing a paper to convince or persuade.

1. To test a reasoned argument.	1. Students are encouraged to experiment with "leading the reader." In this technique, he must take the reader one step at a time through an argument until he accepts the final conclusion desired.
2. To construct a reasoned argument in three forms.	2. Three forms of a reasoned argument include: a. Arranging support in climatic order: (Students are given an opinion and instructed to arrange a given list of support in order of convincing importance.) b. Building to a conclusion with a syllogism: (Students are given two statements which are premises--true because it's demonstrated as being true--and a third statement which is a logical conclusion. Students are warned to avoid reaching invalid conclusions). c. Building to a conclusion through a time sequence: (Students may study the Gettysburg Address here. Students are given sentences which reorder historically and instructed to draw a conclusion about the future from these).
3. To develop skills of persuasion in writing.	3. Tools for persuasive writing include: 1. A paragraph may be "weighted" in the following ways: (a) placing it where it seems most important (b) expanding it (c) developing the content (d) using dramatic expression, style. 2. Minimizing contradictory points: (a) It is necessary to reorganize items that contradict a thesis statement. (b) These may be placed early in the paper and may be allowed only a minimum of space.

	3. Selecting words for appropriate connotations. 4. Using transition to influence the reader.
4. To organize in climactic order.	4. The climatic order paper includes: thesis statement, points of the argument in order of convincing importance, & specific support for the opinion. Students are instructed to begin with a point that the reader will accept & build to the most convincing point.
5. To write strong conclusions	5. The conclusion of an opinion paper, as emphasized above, must be the most convincing point for the reader.
E. Writing the culminating paper.	
1. To utilize all skills learned thus far.	1. Review principles and skills learned. 2. Study model compositions to see how each writer narrowed his broad topic to a manageable aspect and then to a thesis statement. 3. Review the steps of writing experience: a. Gain information through reading, listening to others b. Sort out information, grouping into related segments, narrowing subject and determining thesis statement to unify paper. c. Plan a coherent paper, making use of knowledge of methods of development and patterns of organization. d. Employ language & its stylistic devices in the writing process. e. Proofread paper for mechanical correctness and clarity.
3. To narrow a broad topic to a thesis statement	1. See text, pages 136-139 for steps in getting to a thesis statement. 2. Practice narrowing topics.
4. To use transitions to help the reader	1. Review transitions. 2. Connect each paragraph with the thesis statement. 3. Connect consecutive paragraphs.

5. To write concisely when desirable
   1. Eliminate deadwood.
   2. Use one word to do the work of several.
   3. Combine sentences.

F. Introducing comparison.

1. To make valid comparisons
   1. Determine comparable items (similarities)
   2. Find points of comparison (specific details)
      a. Draw narrow generalizations
      b. Draw broad generalizations and observe rules (page 166)
      c. Judge the validity of conclusions

2. To organize a comparison paper
   1. Give a clear picture of each item separately and then link the two with concluding generalizations or
   2. Make the individual points of comparison clear
      a. List points of comparison, such as size, color, & age
      b. Under each point, list specific detail for A, then specific detail for B.
      c. Practice parallelism.

3. To use various paragraph plans
   1. Determine overall pattern of paper:
      a. For an expository presentation, use three-division plan
      b. For an informative article similar to news story, use inverted pyramid pattern.
      c. For a persuasive paper, use the climactic-order pattern
   2. Vary paragraph construction-expository:
      a. Paragraph of transition
      b. Paragraph of definition
      c. Summarizing paragraph

4. To use transitions to emphasize

5. To use subordinate and coordinate sentences clearly
   1. Put main idea in main clause; subordinate idea in dependent clause.
   2. Show exact relationship of two ideas with precise subordination.

3. Put clauses in thesis statement or topic sentence in order of developing them in body of paper.
4. Use subordinate ideas sparingly.
5. Do not subordinate ideas which are equal

COMPOSITION - GRADE 10
Low

I. Strengthening Sentence Structure:

The main points of written usage are: (a) Sentence sense, (b) Spelling, (c) Capitalization, (d) Verb usage, (e) Formation of possessives and contractions, (f) Agreement of subject and verb, and (g) Double negatives and faulty expressions.

Suggestions for better sentence sense may include:

1. Learning to vary sentence structure by using verbals, compound and complex sentences, and phrases and clauses.
2. Having students categorize and keep a record of their sentence errors by referring to the seven points above.
3. Collect poor sentences seen in magazines and newspapers and correct them.
4. Draw cartoons to illustrate poorly constructed sentences.
5. Study sentences of other writers in literature.
6. Using the opaque projector, circle sentences in themes that need to be corrected and have students improve them.
7. Have students improve another student's work.
8. List various sentence openers on the board and have students write a theme using these.

Spelling:

1. Make a list of words frequently missed by the students themselves and use these as a test
2. Special study of spelling demons from text.
3. Dictionary study.

Capitalization:

1. Special study of capitalization mastery chart in text.
2. Study of student errors from sentence structures and theme writing.

Verb Usage and Subject and Verb Agreement:

The tenth grade text places emphasis on the following:

1. Verb agreements
2. Helping verbs
3. Linking verbs
4. Verb tense
5. Irregular verbs
6. Transitive and intransitive verbs
7. Dangling verb phrases

These may be studied in isolation using models and exercises given in text; then by using these in sentence and paragraph constructions, students have an opportunity for application of knowledge. Studies may be enhanced by:

1. Conducting sessions in spelling bee style
2. Creating drill sentences for each other
3. Using opaque projector to point out errors in student themes.

Double Negatives and Faulty Expressions:

These may also be studied in isolation first and then put into use in

II. Paragraph Construction:

Emphasis: 1. Topic sentence

a. Give students a topic sentence to develop a paragraph.
b. Study topic sentences from other texts.
c. Learn to narrow a broad topic.
d. Allow students to write an original topic sentence.

2. Specific details to support topic sentence:

a. Emphasis on specific rather than general support.
b. Have students list their specific support before writing paragraph.
c. List specific support found in study of other paragraphs (either of another text or another student).

3. Summary sentence:

Emphasis on summing up what has been stated in the paragraph.

III. Theme Construction:

1. With this class do not demand a formal structure.
2. As a beginning, give students a skeleton outline for a 3 to 5 paragraph paper emphasizing an introductory paragraph, body, and conclusive paragraph.
3. Emphasis on allowing students to express themselves freely.
4. Study model themes of other students as given in text.
5. Do not present a formal unit on composition; rather a correlation of composition with study of grammar and literature.

COMPOSITION - GRADE 11
High and Average

Texts: Composition and Language (Ginn and Co.) Supplementary texts and aids selected by the individual teacher.

I. Improving written compositional forms and skills.

A. Planning paragraphs

Topic A is used as reinforcement of skills already learned. The review is done on one paragraph and three paragraph papers. This area is not included in the text (except partially in chapter 18) but provides a good springboard into the work of the text. The re-emphasis is left to the digression of the teacher and the achievement of the class.

1. Introduction
2. Body
3. Conclusion
4. Unity
5. Coherence

5. Emphasis on transitions in text is great.

6. Narrowing of Subject

6. This element is included, as well as others, for the weak student who needs to have these skills well in hand before he tackles the text which assumes previously mastered skills in these areas.

B. Using the narrative

Models from book are especially helpful in this area. A recounting by the student of a personal incident generally produces excellent results. The students use hyperbole with ease and seem to enjoy using it--as if it were some special privilege not generally approved by schools. The chronology is discussed by the class. (page 74 of text) They have generally mastered this area.

1. Hyperbole
2. Chronology

3. Tone

3. Tone is difficult for students in their writing. However, they seem to understand tone in literature to a greater extent after they have worked with models in the book. Tone is taught as presented by text. The emphasis is essentially on choosing words to establish tone and to

4. Point of view	maintain consistency in tone. Good exercises given on pp. 76-77. A good exercise in point of view is to have students choose a person, animal, or object to relate a story in first person. They enjoy this.
C. Recognizing and analyzing character.	
1. In real people	1. Students love to characterize teachers or someone they admire.
2. In fictional characters	2. Emphasis for this section is placed on characters from literature. Good models in book help students to identify various means of portraying character.
a. Judging from behavior b. Judging from appearance c. Judging from speech & actions d. Judging from dominant expressions e. Dialogue	Students composed a sketch written entirely in dialogue. Most enjoy it. It gave practice in punctuation. Pictures of activities cut from magazines and passed to each student produce interesting and varied dialogue.
D. Evaluating literary works	
1. Applying criticism 2. Evaluating great works	1-2. Criticism applied to limited degree (from necessity). Students should be able to write a critical paper based on a minimum of three works of one major author. It is almost necessary at this point to spend two or three days on a stylistic analysis of a short paragraph. Teacher will also need to plan several classdays for writing so that she will be able to help students express what they have observed about the writing. Textbook is inadequate in this area.
3. Observing tone in Criticism (words)	3. An aid to teaching literature, too.
E. Searching for reasons	
1. Support of ideas 2. Seeking solution	1. An everpresent problem which cannot be overemphasized.
F. Persuasion	Persuasion is perhaps the most difficult form of composition because its aim is to change ways
1. Old versus the new	

2. Fact versus interpretation
   a. Differences between an opinion paper and a problem-solving.
   b. Examining oral arguments
   c. Examining facts & interpretations

of thinking. It is necessary to be clear, objective, logical, factual. Certainly tone plays an important part.

G. Creative writing
   1. Poetic form
   2. Prose form

After examining models, students are given freedom in choosing a specific form in which to do a project: poetry, short story, informal essay.

II. Oral Composition

(Emphasis on speaking distinctly, coherently, logically)

1. Special report
2. Group study report

1-2. Reports to support literature or to extend the interest in a special area.

3. Book reports

3. Oral book reports arouse interest as well as give opportunity for speech. Group projects on specific novels are helpful in oral expression.

4. Speeches

4. Three to five minute speeches based on a student's special interest--higher level students enjoy doing this while others often do not.

5. Class discussions

5. Students need an arena in which they can practice art of oral communication in groups. They should be given every opportunity to express opinion without fear of embarrassment. Teacher should seek to create atmosphere which will encourage even the most timorous to speak up in class. (A difficult thing to do--always there are those who talk easily and too much. Questions prepared by teachers and answered in small groups aid in drawing students into discussion. This technique also helps to control the student who answers often. This is by no means an effort to stop him from talking completely. He has good ideas and is most helpful to teacher in most situations.)

COMPOSITION - GRADE 11
Reluctant Learners

Texts: Enjoying English (Singer), Supplementary texts and aids selected by the individual teacher.

I. Written Composition

A. Paragraph development

1. Topic sentence
2. Unity =
3. Coherence
4. Ways and means

1-3 This is essential. By working together in class on several paragraphs students soon understand. They have to be reminded to use the topic sentence. A reproduced paragraph which gives a skeleton, allowing the student to complete the paragraph is a good exercise.
4. Use of details, specific examples, reasons, etc. These students are particularly good at developing a paragraph with a specific example. They can and will learn to list details about the topic sentence before they write. These students are uninhibited in expressing themselves. Led into ways of expressing themselves they will write good content papers.

B. Longer composition

1. The three paragraph paper
2. The good opening paragraph
3. The writing and revision

Book sets up a good block form to help students to paragraph.

C. Words and usage in paragraphs

1. Abstract and concrete words
2. Exact word choice
3. Vocabulary

Students have greatest trouble in this area. They know difference between concrete and abstract and word. The book gives good material in word usage. This plus an intense effort to get them to read helps develop consciousness of words, at least.

D. Use of imaginative language

1. The vivid phrase
2. The use of colors
3. Use of sensory expressions

These students are very good in this area and seem to enjoy the exercises and assignments.

E. Book reports
(not required)

1. Written
2. Oral

NOTE: Much of the writing for this group arises directly from the literature. The discussions of the literature often bring up good ideas of opinion for them to express. They do not always support their opinion well, but seem to improve in this respect as year progresses.

II. Oral Composition

1. Reports on interests
2. Panel discussions
3. Job interviews

Oral expression is of special value to these students. Any reports at the beginning of the year are given from the student's seats. Later, they stand by the chairs or sit in a group to speak. Eventually, some will come to the front of the class. (This is always done voluntarily.)

III. Practical Application

1. Exploration of job and career interests
2. Letters of application
3. Job application blanks
4. Essay answers in study of literature

1. Some classes can do a paper of some length in this area.

4. A separate and specific examination of how to answer an essay question. These students do not seem to know what should be included in a complete essay type answer.

COMPOSITION - GRADE 12
High and Average

Objectives for English IV, Based on the Text English Composition and Language (Ginn and Co.), for High Achieving and Average Students

1. Written composition

   A. Types

      1. Exposition
      2. Narration
      3. Description
      4. Persuasion
      5. Structured essay
      6. Literary and Impressionistic essays
      7. Analysis of complex abstractions and processes
      8. Resource paper

Explanations

I. Units 1-4

Expository writing is needed in answering any type of essay question. The text does not have a chapter designated "Exposition", but we feel that practice in this type of writing will be a good springboard before going into the section called "Narration." After all, exposition enters into all types of writing. Therefore, we feel that not only narration but also description can be taught with exposition.

The minicomps are helpful, but it is not necessary to try to squeeze all of them into a course of study. Choose the ones the class will be most likely to understand and to enjoy.

"Description" gives excellent material on "definitions," which can be stretched from fantasy to actuality. Students enjoy making definitions from various points of view: i.e. romantic, humorous. etc.

Unit no. 4, "Persuasion," is designed to persuade readers to accept a certain point of view. The emphasis is on an application of the principles of logical order.

II. Units 5-6

Units 5 and 6 re: the essay concern the formal and the informal essays. We suggest that these two units be coordinated with a study of essays in the literature text or in a good paperback edition of essays; for example, Essays Old and New (Harcourt, Brace).

III. Unit 7

Unit 7, "Analysis," is a type of writing which includes analyses of abstract subjects, literary characters and selections and also the student himself. Practice involves transitions and figures of speech.

IV. Unit 8

Unit 8, "Research," is designed to give the student experience in research, documentation, and wise use of material in developing his opinion about a

selected subject. Here he will learn simple methods of bibliographical research, methods in collation of sources, and preference of primary to secondary sources. Topics in breadth and depth are discouraged; a simple question relating to a book, a collection of poems, a particular literary movement, influences on a particular writer, controversial subjects works, etc., to be documented with information from various sources from which the student will draw his own opinion.

B. Concepts

1. Point of view
2. Details
3. Chronology
4. Suspense
5. Beginning
6. Middle
7. End
8. Comparison & contrast
9. Tone
10. Characterization
11. Foreshadowing
12. Climax

1. Point of view is the "physical or mental view from which a writer tells his story." Stress the fact that there is more to point of view than simply first or third person. English Composition and Language, grade 11, lists two first-person points of view and three third-person! (See p. 72) Teach the effect point of view has on tone. A good study of clues to point of view would be worthwhile.

2. Not too much stress can be put on details. Students never include enough! Provide class activities for pointing out details in good paragraphs; provide subjects for which students suggest details in a class activity.

3. Chronology is often important in exposition as well as in narration. Explaining how to make or do something, describing a scene employing action of a series of incidents--these are only two examples of the use of chronology. A day spent studying methods used by good writers of narration or exposition would be well spent.

4. Suspense is closely related to climax; it is built up in an orderly fashion by the arrangement of events in a narrative.

5-7. Old fashioned? Yes. But still the best methods for arriving at a respectable theme. Plan themes carefully in class. Write beginnings; let students suggest 1, 3, or 5 points for the middle, depending on the length of the theme. The ending may be a clincher sentence or a short summarizing paragraph, depending on length method of development, & purpose.

8. Comparison and contrast can be effectively used in developing paragraph patterns, in sketches of literary characters, and in books (for example Conrad's Heart of Darkness and Golding's Lord of the Flies and/or Hamlet and Anderson's Winterset.)

9. Teach students to look for tone words in both narrative and descriptive writing. This experience provides material for a good theme. Teach students that nouns and verbs can reveal tone as well as adjectives and adverbs.

10. Characterization in narrative makes the writing come alive. Let students work with adjectives that describe a person's appearance. You might begin with a picture or a painting. Cartoons, because they often exaggerate a peculiar physical characteristic make a good starting point. Let the students exaggerate if they wish. Paragraphs illustrating the romantic writer's view (cherry lips) and those illustrating the realist's (try Faulkner, Steinbeck, Golding) make interesting studies for characterization.

11. Often students find the foreshadowing only after it has been revealed! Begin by pointing out examples from their reading; then give them a selection to pin point the foreshadowing as they read.

12. Climax is more than the high point of interest or the turning point in a story or a play. There is a climax in the sentence; climatic order in some kinds of series of words; in arrangement of specific illustrations; in arrangement of paragraphs in the theme.

C. Content of Composition Relating to Literature

1. Expansion of one or more of the above concepts in topics suggested by and related to units of literature studied.

2. Examples
   a. The Christian and Pagan Elements Found in Beowulf.
   b. Homer's Use of Bird Omens in The Odyssey
   c. Pen sketches of the pilgrims in The Canterbury Tales and/or a contrast of two characters
   d. Imagery in Macbeth and/or Imagery in Hamlet
   e. Tone in special passages from fiction and/or poetry
   f. Symbolism in The Secret Sharer and in Heart of Darkness
   g. Characterizations of one or more of the characters in Wuthering Heights

h. Advantages and disadvantages of the flasback method found in any studied.
i. Customs of the Heath People in Return of the Native.
j. Other concepts as the need and interest arises.

EVALUATION

To learn to write the student must have much experience in writing. The evaluation of these papers leaves the weary English teacher in dilemma. Certainly he feels he must evaluate these papers; yet he is faced not only with a time consuming task but with a difficult grading decision that often produces conflict and frustration.

A number of suggestions have been made concerning this workload and the wide variable in the evaluation of papers. The National Council of Teachers of English has published A Guide for Student Composition, a collection of reading designed to aid teachers in their evaluation problems. Other specific suggestions from classroom teachers are included here.

Some teachers who find that they cannot correct all of the papers the students need to write make an agreement with the students to correct only part of the papers. (For example, four of every six papers.) Some teachers read and comment on two sets of papers at the same time, having corrected half of each set. In this way each student receives one corrected paper.

Other teachers find that they are able to evaluate more rapidly and to help the student to a greater extent by correcting for specific skills or mechanics. Those elements to be corrected in the paper are specified to the student. Specific points of punctuation, for instance, are stressed and the teacher corrects for these errors. Or she corrects for organization, or unity and coherence or diction. Again she may correct content only. On the higher levels separating content and skillful writing (or lack of it) becomes difficult in evaluation.

By having students evaluate each other's paper before the finished paper is written, many mechanical errors as well as compositional errors are eliminated. This evaluation is done by both individuals and groups.

By combining composition assignment with the literature being studied, two evaluations are combined. The teacher often feels the necessity for giving double grades in this case: content and composition.

Many teachers have suggested that all evaluations should contain comments complimenting the writer and that compositions should not be corrected for every error. A paper full of red marks is discouraging and probably of little value to the students.

One teacher suggested the use of pencil in correcting papers written in ink. The corrections are not pronounced and do not make the student feel quite so unsuccessful in his efforts. This same teacher suggested that teacher annotation was much more effective than marking and correcting errors only. Suggestions for improvement should be written above the student's writing or commented on at the end of the paper.